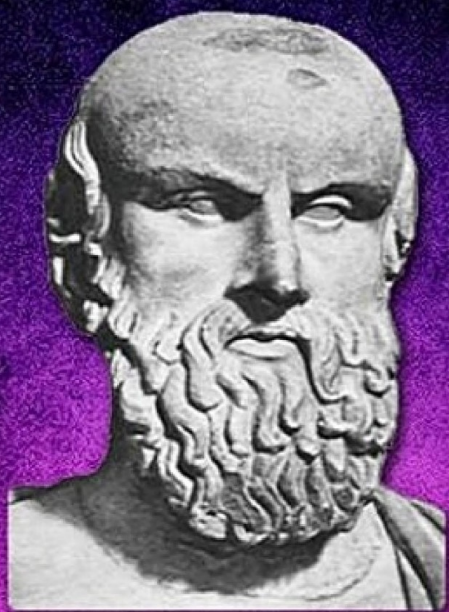




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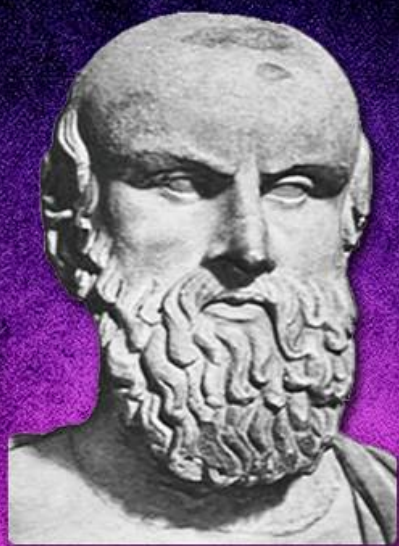
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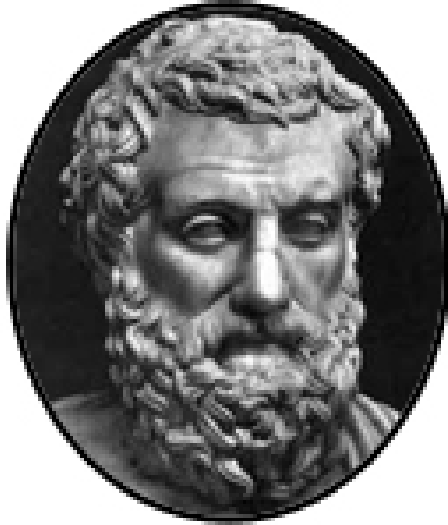
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*The Complete Works of*

**AESCHYLUS**

(525/524-456/455 BC)



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# The Translations



*Aeschylus is believed to have been born in Eleusis, a small town northwest of Athens, which is nestled in the fertile valleys of western Attica.*

# THE PERSIANS



*Translated by E. D. A. Morshead*

The earliest play by Aeschylus to survive was first performed in 472 BC, being based on experiences from the playwright's own life, specifically drawing on his involvement in the Battle of Salamis. *The Persians* is unique among surviving Greek tragedies in describing a contemporary historical event, rather than a mythological story. The tragedy focuses on the popular Greek theme of hubris, exploring Persia's loss of Empire through the pride of its Emperor.

The drama opens with the arrival of a messenger in Susa, the Persian capital, bearing news of the catastrophic Persian defeat at Salamis to Atossa, the mother of the Persian King Xerxes. Atossa then travels to the tomb of Darius, her husband, where his ghost appears to explain the cause of the defeat. It is, he says, the result of Xerxes' hubris in building a bridge across the Hellespont, an action which angered the gods. Xerxes appears at the end of the play, not realising the cause of his defeat, and the play closes to lamentations by Xerxes and the chorus.



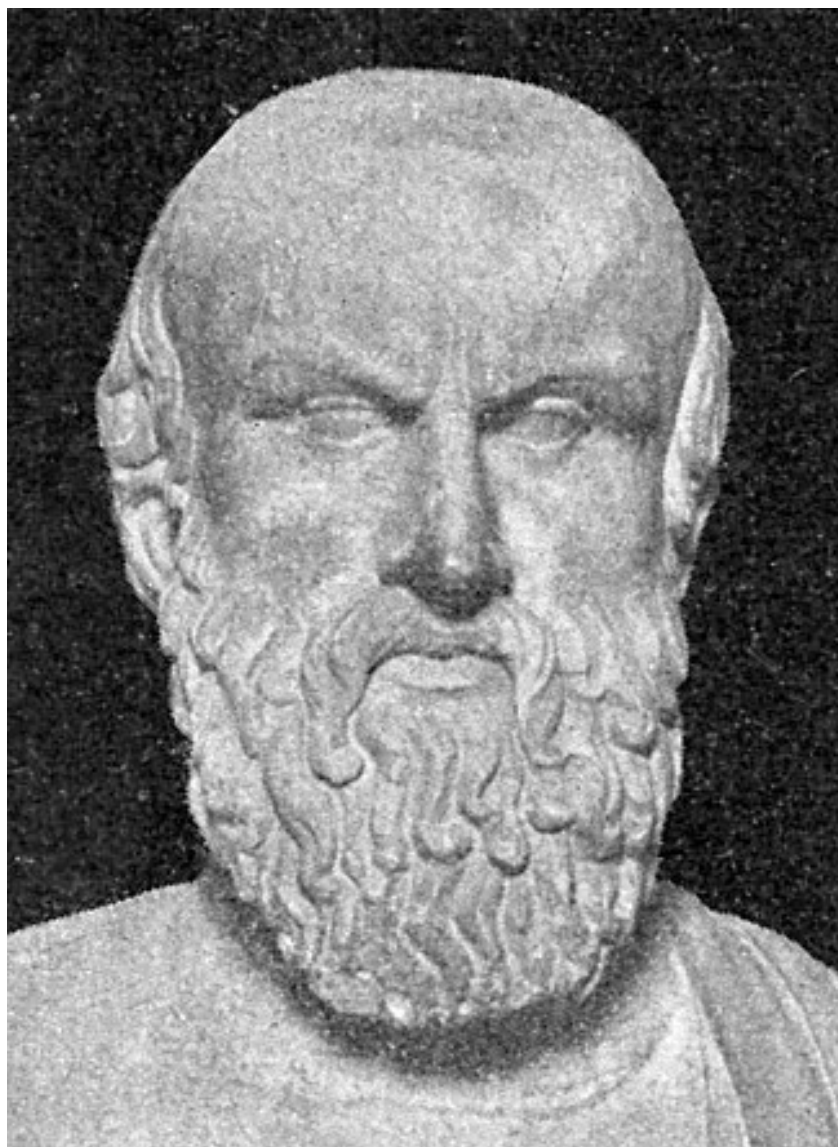
*A depiction of Xerxes the Great (519–465 BC) from a palace at Persepolis*

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ARGUMENT

DRAMATIS PERSONAE

THE PERSIANS



*A bust of Aeschylus from the Capitoline Museum, Rome*





*In 480, Aeschylus was called into military service against Xerxes' invading forces at the Battle of Salamis. This important battle holds a prominent place in 'The Persians', Aeschylus' oldest surviving play, which was performed in 472 BC and won first prize at the Dionysia, the principal dramatic competition in Athens.*

## ARGUMENT

Xerxes, son of Darius and of his wife Atossa, daughter of Cyrus, went forth against Hellas, to take vengeance upon those who had defeated his father at Marathon. But ill fortune befell the king and his army both by land and sea; neither did it avail him that he cast a bridge over the Hellespont and made a canal across the promontory of Mount Athos, and brought myriads of men, by land and sea, to subdue the Greeks. For in the strait between Athens and the island of Salamis the Persian ships were shattered and sunk or put to flight by those of Athens and Lacedaemon and Aegina and Corinth, and Xerxes went homewards on the way by which he had come, leaving his general Mardonius with three hundred thousand men to strive with the Greeks by land: but in the next year they were destroyed near Plataea in Boeotia, by the Lacedaemonians and Athenians and Tegeans. Such was the end of the army which Xerxes left behind him. But the king himself had reached the bridge over the Hellespont, and late and hardly and in sorry plight and with few companions came home unto the Palace of Susa.

## **DRAMATIS PERSONAE**

CHORUS OF PERSIAN ELDERS.

ATOSSA, WIDOW OF DARIUS AND MOTHER OF XERXES.

A MESSENGER.

THE GHOST OF DARIUS.

XERXES.

*The Scene is laid at the Palace of Susa.*

## THE PERSIANS

### CHORUS

Away unto the Grecian land  
Hath passed the Persian armament:  
We, by the monarch's high command,  
We are the warders true who stand,  
Chosen, for honour and descent,  
To watch the wealth of him who went —  
Guards of the gold, and faithful styled  
By Xerxes, great Darius' child!

But the king went nor comes again —  
And for that host, we saw depart  
Arrayed in gold, my boding heart  
Aches with a pulse of anxious pain,  
Presageful for its youthful king!  
No scout, no steed, no battle-car  
Comes speeding hitherward, to bring  
News to our city from afar!  
Erewhile they went, away, away,  
From Susa, from Ecbatana,  
From Kissa's timeworn fortress grey,  
Passing to ravage and to war —  
Some upon steeds, on galleys some,  
Some in close files, they passed from home,  
All upon warlike errand bent —  
Amistres, Artaphernes went,  
Astaspes, Megabazes high,  
Lords of the Persian chivalry,  
Marshals who serve the great king's word  
Chieftains of all the mighty horde!  
Horsemen and bowmen streamed away,  
Grim in their aspect, fixed to slay,  
And resolute to face the fray!  
With troops of horse, careering fast,

Masistes, Artembáres passed:  
Imaeus too, the bowman brave,  
Sosthánēs, Pharandákes, drave —  
And others the all-nursing wave  
Of Nilus to the battle gave;  
Came Susiskánes, warrior wild,  
And Pegastágon, Egypt's child:  
Thee, brave Arsámes! from afar  
Did holy Memphis launch to war;  
And Ariomardus, high in fame,  
From Thebes the immemorial came,  
And oarsmen skilled from Nilus' fen,  
A countless crowd of warlike men:  
And next, the dainty Lydians went —  
Soft rulers of a continent —  
Mitragathes and Arcteus bold  
In twin command their ranks controlled,  
And Sardis town, that teems with gold,  
Sent forth its squadrons to the war —  
Horse upon horse, and car on car,  
Double and triple teams, they rolled,  
In onset awful to behold.  
From Tmolus' sacred hill there came  
The native hordes to join the fray,  
And upon Hellas' neck to lay  
The yoke of slavery and shame;  
Mardon and Tharubis were there,  
Bright anvils for the foemen's spear!  
The Mysian dart-men sped to war,  
And the long crowd that onward rolled  
From Babylon enriched with gold —  
Captains of ships and archers skilled  
To speed the shaft, and those who wield  
The scimitar; — the eastern band  
Who, by the great king's high command,  
Swept to subdue the western land!

Gone are they, gone — ah, welladay!  
The flower and pride of our array;  
And all the Eastland, from whose breast  
Came forth her bravest and her best,  
Craves longingly with boding dread —  
Parents for sons, and brides new-wed  
For absent lords, and, day by day,  
Shudder with dread at their delay!

Ere now they have passed o'er the sea,  
the manifold host of the king —  
They have gone forth to sack and to burn;  
ashore on the Westland they spring!  
With cordage and rope they have bridged  
the sea-way of Helle, to pass  
O'er the strait that is named by thy name,  
O daughter of Athamas!  
They have anchored their ships in the current,  
they have bridled the neck of the sea —  
The Shepherd and Lord of the East  
hath bidden a roadway to be!  
From the land to the land they pass over,  
a herd at the high king's best;  
Some by the way of the waves,  
and some o'er the planking have pressed.  
For the king is a lord and a god:  
he was born of the golden seed  
That erst upon Danae fell —  
his captains are strong at the need!  
And dark is the glare of his eyes,  
as eyes of a serpent blood-fed,  
And with manifold troops in his train  
and with manifold ships hath he sped —  
Yea, sped with his Syrian cars:  
he leads on the lords of the bow  
To meet with the men of the West,  
the spear-armed force of the foe!

Can any make head and resist him,  
    when he comes with the roll of a wave?  
No barrier nor phalanx of might,  
    no chief, be he ever so brave!  
For stern is the onset of Persia,  
    and gallant her children in fight.  
But the guile of the god is deceitful,  
    and who shall elude him by flight?  
And who is the lord of the leap,  
    that can spring and alight and evade?  
For Até deludes and allures,  
    till round him the meshes are laid,  
And no man his doom can escape!  
    it was writ in the rule of high Heaven,  
That in tramp of the steeds and in crash of the charge  
    the war-cry of Persia be given:  
They have learned to behold the forbidden,  
    the sacred enclosure of sea,  
Where the waters are wide and in stress  
    of the wind the billows roll hoary to lee!  
And their trust is in cable and cordage,  
    too weak in the power of the blast,  
And frail are the links of the bridge  
    whereby unto Hellas they passed.

Therefore my gloom-wrapped heart  
    is rent with sorrow  
For what may hap to-morrow!  
Alack, for all the Persian armament —  
Alack, lest there be sent  
Dread news of desolation, Susa's land  
    Bereft, forlorn, unmanned —  
Lest the grey Kissian fortress echo back  
    The wail, *Alack, Alack!*  
The sound of women's shriek, who wail and mourn,  
    With fine-spun raiment torn!  
The charioteers went forth nor come again,

And all the marching men  
Even as a swarm of bees have flown afar,  
Drawn by the king to war —  
Crossing the sea-bridge, linked from side to side,  
That doth the waves divide:  
And the soft bridal couch of bygone years  
Is now bedewed with tears,  
Each princess, clad in garments delicate,  
Wails for her widowed fate —

*Alas my gallant bridegroom, lost and gone,  
And I am left alone!*

But now, ye warders of the state,  
Here, in this hall of old renown,  
Behoves that we deliberate  
In counsel deep and wise debate,  
For need is surely shown!  
How fareth he, Darius' child,  
The Persian king, from Perseus styled?

Comes triumph to the eastern bow,  
Or hath the lance-point conquered now?

[*Enter ATOSSA.*

See, yonder comes the mother-queen,  
Light of our eyes, in godlike sheen,  
The royal mother of the king! —  
Fall we before her! well it were  
That, all as one, we sue to her,  
And round her footsteps cling!

Queen, among deep-girded Persian dames thou highest and most royal,  
Hoary mother, thou, of Xerxes, and Darius' wife of old!  
To godlike sire, and godlike son, we bow us and are loyal —  
Unless, on us, an adverse tide of destiny has rolled!



ATOSSA

Therefore come I forth to you, from chambers decked and golden,  
Where long ago Darius laid his head, with me beside,  
And my heart is torn with anguish, and with terror am I holden,  
And I plead unto your friendship and I bid you to my side.

Darius, in the old time, by aid of some Immortal,  
Raised up the stately fabric, our wealth of long-ago:  
But I tremble lest it totter down, and ruin porch and portal,  
And the whirling dust of downfall rise above its overthrow!

Therefore a dread unspeakable within me never slumbers, Saying,  
*Honour not the gauds of wealth if men have ceased to grow,*  
*Nor deem that men, apart from wealth,*  
*can find their strength in numbers —*  
We shudder for our light and king, though we have gold enow!

*No light there is, in any house, save presence of the master —*  
So runs the saw, ye aged men! and truth it says indeed —  
On you I call, the wise and true, to ward us from disaster,  
For all my hope is fixed on you, to prop us in our need!

CHORUS

Queen-Mother of the Persian land, to thy commandment bowing,  
Whate'er thou wilt, in word or deed, we follow to fulfil —  
Not twice we need thine high behest, our faith and duty knowing,  
In council and in act alike, thy loyal servants still!

ATOSSA

Long while by various visions of the night  
Am I beset, since to Ionian lands  
With marshalled host my son went forth to war.  
Yet never saw I presage so distinct  
As in the night now passed. — Attend my tale! —  
A dream I had: two women nobly clad  
Came to my sight, one robed in Persian dress,  
The other vested in the Dorian garb,

And both right stately and more tall by far  
Than women of to-day, and beautiful  
Beyond disparagement, and sisters sprung  
Both of one race, but, by their natal lot,  
One born in Hellas, one in Eastern land.  
These, as it seemed unto my watching eyes,  
Roused each the other to a mutual feud:  
The which my son perceiving set himself  
To check and soothe their struggle, and anon  
Yoked them and set the collars on their necks;  
And one, the Ionian, proud in this array,  
Paced in high quietude, and lent her mouth,  
Obedient, to the guidance of the rein.  
But restively the other strove, and broke  
The fittings of the car, and plunged away  
With mouth un-bitted: o'er the broken yoke  
My son was hurled, and lo! Darius stood  
In lamentation o'er his fallen child.  
Him Xerxes saw, and rent his robe in grief.

Such was my vision of the night now past;  
But when, arising, I had dipped my hand  
In the fair lustral stream, I drew towards  
The altar, in the act of sacrifice,  
Having in mind to offer, as their due,  
The sacred meal-cake to the averting powers,  
Lords of the rite that banisheth ill dreams.  
When lo! I saw an eagle fleeing fast  
To Phoebus' shrine — O friends, I stayed my steps,  
Too scared to speak! for, close upon his flight,  
A little falcon dashed in winged pursuit,  
Plucking with claws the eagle's head, while he  
Could only crouch and cower and yield himself.  
Scared was I by that sight, and eke to you  
No less a terror must it be to hear!  
For mark this well — if Xerxes have prevailed,  
He shall come back the wonder of the world:

If not, still none can call him to account —  
So he but live, he liveth Persia's King!

### CHORUS

Queen, it stands not with my purpose to abet these fears of thine,  
Nor to speak with glazing comfort! nay, betake thee to the shrine!  
If thy dream foretold disaster, sue to gods to bar its way,  
And, for thyself, son, state, and friends, to bring fair fate  
to-day.

Next, unto Earth and to the Dead be due libation poured,  
And by thee let Darius' soul be wistfully implored —  
*I saw thee, lord, in last night's dream, a phantom from the grave,  
I pray thee, lord, from earth beneath come forth to help and save!  
To me and to thy son send up the bliss of triumph now,  
And hold the gloomy fates of ill, dim in the dark below!*  
Such be thy words! my inner heart good tidings doth foretell,  
And that fair fate will spring thereof, if wisdom guide us well.

### ATOSSA

Loyal thou that first hast read this dream, this vision of the  
night,  
With loyalty to me, the queen — be then thy presage right!  
And therefore, as thy bidding is, what time I pass within  
To dedicate these offerings, new prayers I will begin,  
Alike to gods and the great dead who loved our lineage well.  
Yet one more word — say, in what realm do the Athenians dwell?

### CHORUS

Far hence, even where, in evening land, goes down our Lord the Sun.

### ATOSSA

Say, had my son so keen desire, that region to o'errun?

### CHORUS

Yea — if she fell, the rest of Greece were subject to our sway!

### ATOSSA

Hath she so great predominance, such legions in array?

CHORUS

Ay — such a host as smote us sore upon an earlier day.

ATOSSA

And what hath she, besides her men? enow of wealth in store?

CHORUS

A mine of treasure in the earth, a fount of silver ore!

ATOSSA

Is it in skill of bow and shaft that Athens' men excel?

CHORUS

Nay, they bear bucklers in the fight,  
and thrust the spear-point well.

ATOSSA

And who is shepherd of their host and holds them in command?

CHORUS

To no man do they bow as slaves, nor own a master's hand.

ATOSSA

How should they bide our brunt of war, the East upon the West?

CHORUS

That could Darius' valiant horde in days of yore attest!

ATOSSA

A boding word, to us who bore the men now far away!

CHORUS

Nay — as I deem, the very truth will dawn on us to-day.  
A Persian by his garb and speed, a courier draws anear —  
He bringeth news, of good or ill, for Persia's land to hear.

[*Enter A MESSENGER.*]

MESSENGER

O walls and towers of all the Asian realm,  
O Persian land, O treasure-house of gold!  
How, by one stroke, down to destruction, down,  
Hath sunk our pride, and all the flower of war  
That once was Persia's, lieth in the dust!  
Woe on the man who first announceth woe —  
Yet must I all the tale of death unroll!  
Hark to me, Persians! Persia's host lies low.

#### CHORUS

O ruin manifold, and woe, and fear!  
Let the wild tears run down, for the great doom is here!

#### MESSENGER

This blow hath fallen, to the utterance, And I, past hope, behold  
my safe return!

#### CHORUS

Too long, alack, too long this life of mine,  
That in mine age I see this sudden woe condign!

#### MESSENGER

As one who saw, by no loose rumour led,  
Lords, I would tell what doom was dealt to us.

#### CHORUS

Alack, how vainly have they striven!  
Our myriad hordes with shaft and bow  
Went from the Eastland, to lay low  
Hellas, beloved of Heaven!

#### MESSENGER

Piled with men dead, yea, miserably slain,  
Is every beach, each reef of Salamis!

#### CHORUS

Thou sayest sooth — ah well-a-day!  
Battered amid the waves, and torn,

On surges hither, thither, borne,  
Dead bodies, bloodstained and forlorn,  
In their long cloaks they toss and stray!

MESSENGER

Their bows availed not! all have perished, all,  
By charging galleys crushed and whelmed in death.

CHORUS

Shriek out your sorrow's wistful wail!  
To their untimely doom they went;  
Ill strove they, and to no avail,  
And minished is their armament!

MESSENGER

Out on thee, hateful name of Salamis,  
Out upon Athens, mournful memory!

CHORUS

Woe upon this day's evil fame!  
Thou, Athens, art our murderess;  
Alack, full many a Persian dame  
Is left forlorn and husbandless!

ATOSSA

Mute have I been awhile, and overwrought  
At this great sorrow, for it passeth speech,  
And passeth all desire to ask of it.  
Yet if the gods send evils, men must bear.

*(To the MESSENGER)*

Unroll the record! stand composed and tell,  
Although thy heart be groaning inwardly,  
Who hath escaped, and, of our leaders, whom  
Have we to weep? what chieftains in the van  
Stood, sank, and died and left us leaderless?

MESSENGER

Xerxes himself survives and sees the day.

## ATOSSA

Then to my line thy word renews the dawn  
And golden dayspring after gloom of night!

## MESSENGER

But the brave marshal of ten thousand horse,  
Artembares, is tossed and flung in death  
Along the rugged rocks Silenian.  
And Dadaces no longer leads his troop,  
But, smitten by the spear, from off the prow  
Hath lightly leaped to death; and Tenagon,  
In true descent a Bactrian nobly born,  
Drifts by the sea-lashed reefs of Salamis,  
The isle of Ajax. Gone Lilaëus too,  
Gone are Arsames and Argestes! all,  
Around the islet where the sea-doves breed,  
Dashed their defeated heads on iron rocks;  
Arcteus, who dwelt beside the founts of Nile,  
Adeues, Pheresseues, and with them  
Pharnuchus, from one galley's deck went down.  
Matallus, too, of Chrysa, lord and king  
Of myriad hordes, who led unto the fight  
Three times ten thousand swarthy cavaliers,  
Fell, with his swarthy and abundant beard  
Incarnadined to red, a crimson stain  
Outrivalling the purple of the sea!  
There Magian Arabus and Artames  
Of Bactra perished — taking up, alike,  
In yonder stony land their long sojourn.  
Amistris too, and he whose strenuous spear  
Was foremost in the fight, Amphistreuus fell,  
And gallant Ariomardus, by whose death  
Broods sorrow upon Sardis: Mysia mourns  
For Seisames, and Tharubis lies low —  
Commander, he, of five times fifty ships,  
Born in Lyrnessus: his heroic form  
Is low in death, ungraced with sepulchre.

Dead too is he, the lord of courage high,  
Cilicia's marshal, brave Syennesis,  
Than whom none dealt more carnage on the foe,  
Nor perished by a more heroic end.  
So fell the brave: so speak I of their doom,  
Summing in brief the fate of myriads!

ATOSSA

Ah well-a-day! these crowning woes I hear,  
The shame of Persia and her shrieks of dole!  
But yet renew the tale, repeat thy words,  
Tell o'er the count of those Hellenic ships,  
And how they ventured with their beaked prows  
To charge upon the Persian armament.

MESSENGER

Know, if mere count of ships could win the day,  
The Persians had prevailed. The Greeks, in sooth,  
Had but three hundred galleys at the most,  
And other ten, select and separate.  
But — I am witness — Xerxes held command  
Of full a thousand keels, and, those apart,  
Two hundred more, and seven, for speed renowned! —  
So stands the reckoning, and who shall dare  
To say we Persians had the lesser host?

ATOSSA

Nay, we were worsted by an unseen power  
Who swayed the balance downward to our doom!

MESSENGER

In ward of heaven doth Pallas' city stand.

ATOSSA

How then? is Athens yet inviolate?

MESSENGER

While her men live, her bulwark standeth firm!



ATOSSA

Say, how began the struggle of the ships?  
Who first joined issue? did the Greeks attack,  
Or Xerxes, in his numbers confident?

MESSENGER

O queen, our whole disaster thus befell,  
Through intervention of some fiend or fate —  
I know not what — that had ill will to us.  
From the Athenian host some Greek came o'er,  
To thy son Xerxes whispering this tale —  
*Once let the gloom of night have gathered in,  
The Greeks will tarry not, but swiftly spring  
Each to his galley-bench, in furtive flight,  
Softly contriving safety for their life.*  
Thy son believed the word and missed the craft  
Of that Greek foeman, and the spite of Heaven,  
And straight to all his captains gave this charge —  
*As soon as sunlight warms the ground no more,  
And gloom enwraps the sanctuary of sky,  
Range we our fleet in triple serried lines  
To bar the passage from the seething strait,  
This way and that: let other ships surround  
The isle of Ajax, with this warning word —  
That if the Greeks their jeopardy should scape  
By wary craft, and win their ships a road.  
Each Persian captain shall his failure pay  
By forfeit of his head.* So spake the king,  
Inspired at heart with over-confidence,  
Unwitting of the gods' predestined will.  
Thereon our crews, with no disordered haste,  
Did service to his bidding and purveyed  
The meal of afternoon: each rower then  
Over the fitted rowlock looped his oar.  
Then, when the splendour of the sun had set,  
And night drew on, each master of the oar  
And each armed warrior straightway went aboard.

Forward the long ships moved, rank cheering rank,  
Each forward set upon its ordered course.  
And all night long the captains of the fleet  
Kept their crews moving up and down the strait.  
So the night waned, and not one Grecian ship  
Made effort to elude and slip away.  
But as dawn came and with her coursers white  
Shone in fair radiance over all the earth,  
First from the Grecian fleet rang out a cry,  
A song of onset! and the island crags  
Re-echoed to the shrill exulting sound.  
Then on us Eastern men amazement fell  
And fear in place of hope; for what we heard  
Was not a call to flight! the Greeks rang out  
Their holy, resolute, exulting chant,  
Like men come forth to dare and do and die  
Their trumpets pealed, and fire was in that sound,  
And with the dash of simultaneous oars  
Replying to the war-chant, on they came,  
Smiting the swirling brine, and in a trice  
They flashed upon the vision of the foe!  
The right wing first in orderly advance  
Came on, a steady column; following then,  
The rest of their array moved out and on,  
And to our ears there came a burst of sound,  
A clamour manifold. — *On, sons of Greece!*  
*On, for your country's freedom! strike to save*  
*Wives, children, temples of ancestral gods,*  
*Graves of your fathers! now is all at stake.*  
Then from our side swelled up the mingled din  
Of Persian tongues, and time brooked no delay —  
Ship into ship drave hard its brazen beak  
With speed of thought, a shattering blow! and first  
One Grecian bark plunged straight, and sheared away  
Bowsprit and stem of a Phoenician ship.  
And then each galley on some other's prow  
Came crashing in. Awhile our stream of ships

Held onward, till within the narrowing creek  
Our jostling vessels were together driven,  
And none could aid another: each on each  
Drave hard their brazen beaks, or brake away  
The oar-banks of each other, stem to stern,  
While the Greek galleys, with no lack of skill,  
Hemmed them and battered in their sides, and soon  
The hulls rolled over, and the sea was hid,  
Crowded with wrecks and butchery of men.  
No beach nor reef but was with corpses strewn,  
And every keel of our barbarian host  
Hurried to flee, in utter disarray.  
Thereon the foe closed in upon the wrecks  
And hacked and hewed, with oars and splintered planks,  
As fishermen hack tunnies or a cast  
Of netted dolphins, and the briny sea  
Rang with the screams and shrieks of dying men,  
Until the night's dark aspect hid the scene.  
Had I a ten days' time to sum that count  
Of carnage, 'twere too little! know this well —  
One day ne'er saw such myriad forms of death!

ATOSSA

Woe on us, woe! disaster's mighty sea  
Hath burst on us and all the Persian realm!

MESSENGER

Be well assured, the tale is but begun —  
The further agony that on us fell  
Doth twice outweigh the sufferings I have told!

ATOSSA

Nay, what disaster could be worse than this?  
Say on! what woe upon the army came,  
Swaying the scale to a yet further fall?

MESSENGER

The very flower and crown of Persia's race,  
Gallant of soul and glorious in descent,  
And highest held in trust before the king,  
Lies shamefully and miserably slain.

ATOSSA

Alas for me and for this ruin, friends!  
Dead, sayest thou? by what fate overthrown?

MESSENGER

An islet is there, fronting Salamis —  
Strait, and with evil anchorage: thereon  
Pan treads the measure of the dance he loves  
Along the sea-beach. Thither the king sent  
His noblest, that, whene'er the Grecian foe  
Should 'scape, with shattered ships, unto the isle,  
We might make easy prey of fugitives  
And slay them there, and from the washing tides  
Rescue our friends. It fell out otherwise  
Than he divined, for when, by aid of Heaven,  
The Hellenes held the victory on the sea,  
Their sailors then and there begirt themselves  
With brazen mail and bounded from their ships,  
And then enringed the islet, point by point,  
So that our Persians in bewilderment  
Knew not which way to turn. On every side,  
Battered with stones, they fell, while arrows flew  
From many a string, and smote them to the death.  
Then, at the last, with simultaneous rush  
The foe came bursting on us, hacked and hewed  
To fragments all that miserable band,  
Till not a soul of them was left alive.  
Then Xerxes saw disaster's depth, and shrieked,  
From where he sat on high, surveying all —  
A lofty eminence, beside the brine,  
Whence all his armament lay clear in view.  
His robe he rent, with loud and bitter wail,

And to his land-force swiftly gave command  
And fled, with shame beside him! Now, lament  
That second woe, upon the first imposed!

ATOSSA

Out on thee, Fortune! thou hast foiled the hope  
And power of Persia: to this bitter end  
My son went forth to wreak his great revenge  
On famous Athens! all too few they seemed,  
Our men who died upon the Fennel-field!  
Vengeance for them my son had mind to take,  
And drew on his own head these whelming woes.  
But thou, say on! the ships that 'scaped from wreck —  
Where didst thou leave them? make thy story clear.

MESSENGER

The captains of the ships that still survived  
Fled in disorder, scudding down the wind,  
The while our land-force on Boeotian soil  
Fell into ruin, some beside the springs  
Dropping before they drank, and some outworn,  
Pursued, and panting all their life away.  
The rest of us our way to Phocis won,  
And thence to Doris and the Melian gulf,  
Where with soft stream Spercheus laves the soil.  
Thence to the northward did Phthiotis' plain,  
And some Thessalian fortress, lend us aid,  
For famine-pinched we were, and many died  
Of drought and hunger's twofold present scourge.  
Thence to Magnesia came we, and the land  
Where Macedonians dwell, and crossed the ford  
Of Axius, and Bolbe's reedy fen,  
And mount Pangaeus, in Edonian land.  
There, in the very night we came, the god  
Brought winter ere its time, from bank to bank  
Freezing the holy Strymon's tide. Each man  
Who heretofore held lightly of the gods,

Now crouched and proffered prayer to Earth and Heaven!  
Then, after many orisons performed,  
The army ventured on the frozen ford:  
Yet only those who crossed before the sun  
Shed its warm rays, won to the farther side.  
For soon the fervour of the glowing orb  
Did with its keen rays pierce the ice-bound stream,  
And men sank through and thrust each other down —  
Best was his lot whose breath was stifled first!  
But all who struggled through and gained the bank,  
Toilfully wending through the land of Thrace  
Have made their way, a sorry, scantied few,  
Unto this homeland. Let the city now  
Lament and yearn for all the loved and lost.  
My tale is truth, yet much untold remains  
Of ills that Heaven hath hurled upon our land.

#### CHORUS

Spirit of Fate, too heavy were thy feet,  
Those ill to match! that sprang on Persia's realm.

#### ATOSSA

Woe for the host, to wrack and ruin hurled!  
O warning of the night, prophetic dream!  
Thou didst foreshadow clearly all the doom,  
While ye, old men, made light of woman's fears!  
Ah well — yet, as your divination ruled  
The meaning of the sign, I hold it good,  
First, that I put up prayer unto the gods,  
And, after that, forth from my palace bring  
The sacrificial cake, the offering due  
To Earth and to the spirits of the dead.  
Too well I know it is a timeless rite  
Over a finished thing that cannot change!  
But yet — I know not — there may come of it  
Alleviation for the after time.  
You it beseems, in view of what hath happed,

T' advise with loyal hearts our loyal guards:  
And to my son — if, ere my coming forth,  
He should draw hitherward — give comfort meet,  
Escort him to the palace in all state,  
Lest to these woes he add another woe!

[*Exit* ATOSSA.]

### CHORUS

Zeus, lord and king! to death and nought  
Our countless host by thee is brought.  
Deep in the gloom of death, to-day,  
Lie Susa and Ecbatana:  
How many a maid in sorrow stands  
And rends her tire with tender hands!  
How tears run down, in common pain  
And woeful mourning for the slain!  
O delicate in dole and grief,  
Ye Persian women! past relief  
Is now your sorrow! to the war  
Your loved ones went and come no more!  
Gone from you is your joy and pride —  
Severed the bridegroom from the bride —  
The wedded couch luxurious  
Is widowed now, and all the house  
Pines ever with insatiate sighs,  
And we stand here and bid arise,  
For those who forth in ardour went  
And come not back, the loud lament!

Land of the East, thou mournest for the host,  
Bereft of all thy sons, alas the day!  
For them whom Xerxes led hath Xerxes lost —  
Xerxes who wrecked the fleet, and flung our hopes away!

How came it that Darius once controlled,  
And without scathe, the army of the bow,  
Loved by the folk of Susa, wise and bold?

Now is the land-force lost, the shipmen sunk below!

Ah for the ships that bore them, woe is me!  
Bore them to death and doom! the crashing prows  
Of fierce Ionian oarsmen swept the sea,  
And death was in their wake, and shipwreck murderous!

Late, late and hardly — if true tales they tell —  
Did Xerxes flee along the wintry way  
And snows of Thrace — but ah, the first who fell  
Lie by the rocks or float upon Cychrea's bay!

Mourn, each and all! waft heavenward your cry,  
Stung to the soul, bereaved, disconsolate!  
Wail out your anguish, till it pierce the sky,  
In shrieks of deep despair, ill-omened, desperate!

The dead are drifting, yea, are gnawed upon  
By voiceless children of the stainless sea,  
Or battered by the surge! we mourn and groan  
For husbands gone to death, for childless agony!

Alas the aged men, who mourn to-day  
The ruinous sorrows that the gods ordain!  
O'er the wide Asian land, the Persian sway  
Can force no tribute now, and can no rule sustain.

Yea, men will crouch no more to fallen power  
And kingship overthrown! the whole land o'er,  
Men speak the thing they will, and from this hour  
The folk whom Xerxes ruled obey his word no more.

The yoke of force is broken from the neck —  
The isle of Ajax and th' encircling wave  
Reek with a bloody crop of death and wreck  
Of Persia's fallen power, that none can lift nor save!

*[Re-enter ATOSSA, in mourning robes.]*



## ATOSSA

Friends, whosoe'er is versed in human ills,  
Knoweth right well that when a wave of woe  
Comes on a man, he sees in all things fear;  
While, in flood-tide of fortune, 'tis his mood  
To take that fortune as unchangeable,  
Wafting him ever forward. Mark me now —  
The gods' thwart purpose doth confront mine eyes,  
And all is terror to me; in mine ears  
There sounds a cry, but not of triumph now —  
So am I scared at heart by woe so great.  
Therefore I wend forth from the house anew,  
Borne in no car of state, nor robed in pride  
As heretofore, but bringing, for the sire  
Who did beget my son, libations meet  
For holy rites that shall appease the dead —  
The sweet white milk, drawn from a spotless cow,  
The oozing drop of golden honey, culled  
By the flower-haunting bee, and therewithal  
Pure draughts of water from a virgin spring;  
And lo! besides, the stainless effluence,  
Born of the wild vine's bosom, shining store  
Treasured to age, this bright and luscious wine.  
And eke the fragrant fruit upon the bough  
Of the grey olive-tree, which lives its life  
In sprouting leafage, and the twining flowers,  
Bright children of the earth's fertility.  
But you, O friends! above these offerings poured  
To reconcile the dead, ring out your dirge  
To summon up Darius from the shades,  
Himself a shade; and I will pour these draughts,  
Which earth shall drink, unto the gods of hell.

## CHORUS

Queen, by the Persian land adored,  
By thee be this libation poured,  
Passing to those who hold command

Of dead men in the spirit-land!  
And we will sue, in solemn chant,  
That gods who do escort the dead  
In nether realms, our prayer may grant —  
Back to us be Darius led!

O Earth, and Hermes, and the king  
Of Hades, our Darius bring!  
For if, beyond the prayers we prayed,  
He knoweth aught of help or aid,  
He, he alone, in realms below,  
Can speak the limit of our woe!

Doth he hear me, the king we adored, who is god  
among gods of the dead?  
Doth he hear me send out in my sorrow the pitiful,  
manifold cry,  
The sobbing lament and appeal? is the voice of my  
suffering sped  
To the realm of the shades? doth he hear me and  
pity my sorrowful sigh?  
O Earth, and ye Lords of the dead! release ye that  
spirit of might,  
Who in Susa the palace was born! let him rise up  
once more to the light!

There is none like him, none of all  
That e'er were laid in Persian sepulchres!  
Borne forth he was to honoured burial,  
A royal heart! and followed by our tears.  
God of the dead, O give him back to us,  
Darius, ruler glorious!  
He never wasted us with reckless war —  
God, counsellor, and king, beneath a happy star!  
Ancient of days and king, awake and come —  
Rise o'er the mounded tomb!  
Rise, plant thy foot, with saffron sandal shod

Father to us, and god!  
Rise with thy diadem, O sire benign,  
Upon thy brow!  
List to the strange new sorrows of thy line,  
Sire of a woeful son!

A mist of fate and hell is round us now,  
And all the city's flower to death is done!  
Alas, we wept thee once, and weep again!  
O Lord of lords, by recklessness twofold  
The land is wasted of its men,  
And down to death are rolled  
Wreckage of sail and oar,  
Ships that are ships no more,  
And bodies of the slain!

[The GHOST OF DARIUS *rises*.

#### GHOST OF DARIUS

Ye aged Persians, truest of the true,  
Coevals of the youth that once was mine,  
What troubleth now our city? harken, how  
It moans and beats the breast and rends the plain!  
And I, beholding how my consort stood  
Beside my tomb, was moved with awe, and took  
The gift of her libation graciously.  
But ye are weeping by my sepulchre,  
And, shrilling forth a sad, evoking cry,  
Summon me mournfully, *Arise, arise*.  
No light thing is it, to come back from death,  
For, in good sooth, the gods of nether gloom  
Are quick to seize but late and loth to free!  
Yet among them I dwell as one in power —  
And lo, I come! now speak, and speed your words,  
Lest I be blamed for tarrying overlong!  
What new disaster broods o'er Persia's realm?

#### CHORUS

With awe on thee I gaze,  
And, standing face to face,  
I tremble as I did in olden days!

#### GHOST OF DARIUS

Nay, but as I rose to earth again, obedient to your call,  
Prithee, tarry not in parley! be one word enough for all —  
Speak and gaze on me unshrinking, neither let my face appal!

#### CHORUS

I tremble to reveal,  
Yet tremble to conceal  
Things hard for friends to feel!

#### GHOST OF DARIUS

Nay, but if the old-time terror on your spirit keeps its hold,  
Speak thou, O royal lady who didst couch with me of old!  
Stay thy weeping and lamenting and to me reveal the truth —  
Speak! for man is born to sorrow; yea, the proverb sayeth sooth!  
'Tis the doom of mortal beings, if they live to see old age,  
To suffer bale, by land and sea, through war and tempest's rage.

#### ATOSSA

O thou whose blissful fate on earth all mortal weal excelled —  
Who, while the sunlight touched thine eyes, the lord of all wert  
held!

A god to Persian men thou wert, in bliss and pride and fame —  
I hold thee blest too in thy death, or e'er the ruin came!  
Alas, Darius! one brief word must tell thee all the tale —  
The Persian power is in the dust, gone down in blood and bale!

#### GHOST OF DARIUS

Speak — by what chance? did man rebel, or pestilence descend?

#### ATOSSA

Neither! by Athens' fatal shores our army met its end.

#### GHOST OF DARIUS

Which of my children led our host to Athens? speak and say.

ATOSSA

The froward Xerxes, leaving all our realm to disarray.

GHOST OF DARIUS

Was it with army or with fleet on folly's quest he went?

ATOSSA

With both alike, a twofold front of double armament.

GHOST OF DARIUS

And how then did so large a host on foot pass o'er the sea?

ATOSSA

He bridged the ford of Helle's strait by artful carpentry.

GHOST OF DARIUS

How? could his craft avail to span the torrent of that tide?

ATOSSA

'Tis sooth I say — some unknown power did fatal help provide!

GHOST OF DARIUS

Alas, that power in malice came, to his bewilderment!

ATOSSA

Alas, we see the end of all, the ruin on us sent.

GHOST OF DARIUS

Speak, tell me how they fared therein, that thus ye mourn and weep?

ATOSSA

Disaster to the army came, through ruin on the deep!

GHOST OF DARIUS

Is all undone? hath all the folk gone down before the foe?

ATOSSA

Yea, hark to Susa's mourning cry for warriors laid low!

GHOST OF DARIUS

Alas for all our gallant aids, our Persia's help and pride!

ATOSSA

Ay! old with young, the Bactrian force hath perished at our side!

GHOST OF DARIUS

Alas, my son! what gallant youths hath he sent down to death!

ATOSSA

Alone, or with a scanty guard — for so the rumour saith —

GHOST OF DARIUS

He came — but how, and to what end? doth aught of hope remain?

ATOSSA

With joy he reached the bridge that spanned the Hellespontine main.

GHOST OF DARIUS

How? is he safe, in Persian land? speak soothly, yea or nay!

ATOSSA

Clear and more clear the rumour comes, for no man to gainsay.

GHOST OF DARIUS

Woe for the oracle fulfilled, the presage of the war  
Launched on my son, by will of Zeus! I deemed our doom afar  
In lap of time; but, if a king push forward to his fate,  
The god himself allures to death that man infatuate!  
So now the very fount of woe streams out on those I loved,  
And mine own son, unwisely bold, the truth hereof hath proved!  
He sought to shackle and control the Hellespontine wave,  
That rushes from the Bosphorus, with fetters of a slave! —  
To curb and bridge, with welded links, the streaming water-way,  
And guide across the passage broad his manifold array!  
Ah, folly void of counsel! he deemed that mortal wight

Could thwart the will of Heaven itself and curb Poseidon's might!  
Was it not madness? much I fear lest all my wealth and store  
Pass from my treasure-house, to be the snatcher's prize once more!

#### ATOSSA

Such is the lesson, ah, too late! to eager Xerxes taught —  
Trusting random counsellors and hare-brained men of nought,  
Who said *Darius mighty wealth and fame to us did bring,*  
*But thou art nought, a blunted spear, a palace-keeping king!*  
Unto those sorry counsellors a ready ear he lent,  
And led away to Hellas' shore his fated armament.

#### GHOST OF DARIUS

Therefore through them hath come calamity  
Most huge and past forgetting; nor of old  
Did ever such extermination fall  
Upon the city Susa. Long ago  
Zeus in his power this privilege bestowed,  
That with a guiding sceptre one sole man  
Should rule this Asian land of flock and herd.  
Over the folk a Mede, Astyages,  
Did grasp the power: then Cyaxares ruled  
In his sire's place, and held the sway aright,  
Steering his state with watchful wariness.  
Third in succession, Cyrus, blest of Heaven,  
Held rule and 'stablished peace for all his clan:  
Lydian and Phrygian won he to his sway,  
And wide Ionia to his yoke constrained,  
For the god favoured his discretion sage.  
Fourth in the dynasty was Cyrus' son,  
And fifth was Mardus, scandal of his land  
And ancient lineage. Him Artaphrenes,  
Hardy of heart, within his palace slew,  
Aided by loyal plotters, set for this.  
And I too gained the lot for which I craved,  
And oftentimes led out a goodly host,  
Yet never brought disaster such as this

Upon the city. But my son is young  
And reckless in his youth, and heedeth not  
The warnings of my mouth. Mark this, my friends,  
Born with my birth, coeval with mine age —  
Not all we kings who held successive rule  
Have wrought, combined, such ruin as my son!

#### CHORUS

How then, O King Darius? whitherward  
Dost thou direct thy warning? from this plight  
How can we Persians fare towards hope again?

#### GHOST OF DARIUS

By nevermore assailing Grecian lands,  
Even tho' our Median force be double theirs —  
For the land's self protects its denizens.

#### CHORUS

How meanest thou? by what defensive power?

#### GHOST OF DARIUS

She wastes by famine a too countless foe.

#### CHORUS

But we will bring a host more skilled than huge.

#### GHOST OF DARIUS

Why, e'en that army, camped in Hellas still,  
Shall never win again to home and weal!

#### CHORUS

How say'st thou? will not all the Asian host  
Pass back from Europe over Helle's ford?

#### GHOST OF DARIUS

Nay — scarce a tithe of all those myriads,  
If man may trust the oracles of Heaven  
When he beholds the things already wrought,



Not false with true, but true with no word false  
If what I trow be truth, my son has left  
A chosen rear-guard of our host, in whom  
He trusts, now, with a random confidence!  
They tarry where Asopus laves the ground  
With rills that softly bless Boeotia's plain —  
There is it fated for them to endure  
The very crown of misery and doom,  
Requital for their god-forgetting pride!  
For why? they raided Hellas, had the heart  
To wrong the images of holy gods,  
And give the shrines and temples to the flame!  
Defaced and dashed from sight the altars fell,  
And each god's image, from its pedestal  
Thrust and flung down, in dim confusion lies!  
Therefore, for outrage vile, a doom as dark  
They suffer, and yet more shall undergo —  
They touch no bottom in the swamp of doom,  
But round them rises, bubbling up, the ooze!  
So deep shall lie the gory clotted mass  
Of corpses by the Dorian spear transfixed  
Upon Plataea's field! yea, piles of slain  
To the third generation shall attest  
By silent eloquence to those that see —  
*Let not a mortal vaunt him overmuch.*  
For pride grows rankly, and to ripeness brings  
The curse of fate, and reaps, for harvest, tears!  
Therefore when ye behold, for deeds like these,  
Such stern requital paid, remember then  
Athens and Hellas. Let no mortal wight,  
Holding too lightly of his present weal  
And passionate for more, cast down and spill  
The mighty cup of his prosperity!  
Doubt not that over-proud and haughty souls  
Zeus lours in wrath, exacting the account.  
Therefore, with wary warning, school my son,  
Though he be lessoned by the gods already,

To curb the vaunting that affronts high Heaven!  
And thou, O venerable Mother-queen,  
Beloved of Xerxes, to the palace pass  
And take therefrom such raiment as befits  
Thy son, and go to meet him: for his garb  
In this extremity of grief hangs rent  
Around his body, woefully unstitched,  
Mere tattered fragments of once royal robes!  
Go thou to him, speak soft and soothing words —  
Thee, and none other, will he bear to hear,  
As well I know. But I must pass away  
From earth above, unto the nether gloom;  
Therefore, old men, take my farewell, and clasp,  
Even amid the ruin of this time,  
Unto your souls the pleasure of the day,  
For dead men have no profit of their gold!

[*The GHOST OF DARIUS sinks.*]

#### CHORUS

Alas, I thrill with pain for Persia's woes —  
Many fulfilled, and others hard at hand!

#### ATOSSA

O spirit of the race, what sorrows crowd  
Upon me! and this anguish stings me worst,  
That round my royal son's dishonoured form  
Hang rags and tatters, degradation deep!  
I will away, and, bringing from within  
A seemly royal robe, will straightway strive  
To meet and greet my son: foul scorn it were  
To leave our dearest in his hour of shame.

[*Exit ATOSSA.*]

#### CHORUS

Ah glorious and goodly they were,  
the life and the lot that we gained,  
The cities we held in our hand

when the monarch invincible reigned,  
The king that was good to his realm,  
sufficing, fulfilled of his sway,  
A lord that was peer of the gods,  
the pride of the bygone day!  
Then could we show to the skies  
great hosts and a glorious name,  
And laws that were stable in might;  
as towers they guarded our fame!  
There without woe or disaster  
we came from the foe and the fight,  
In triumph, enriched with the spoil,  
to the land and the city's delight.  
What towns ere the Halys he passed!  
what towns ere he came to the West,  
To the main and the isles of the Strymon,  
and the Thracian region possess'd!  
And those that stand back from the main,  
enringed by their fortified wall,  
Gave o'er to Darius, the king,  
the sceptre and sway over all!  
Those too by the channel of Helle,  
where southward it broadens and glides,  
By the inlets, Propontis! of thee,  
and the strait of the Pontic tides,  
And the isles that lie fronting our sea-board,  
and the Eastland looks on each one,  
Lesbo and Chios and Paros,  
and Samos with olive-trees grown,  
And Naxos, and Myconos' rock,  
and Tenos with Andros hard by,  
And isles that in midmost Aegean,  
aloof from the continent, lie —  
And Lemnos and Icaros' hold —  
all these to his sceptre were bowed,  
And Cnidos and neighbouring Rhodes,  
and Soli, and Paphos the proud,

And Cyprian Salamis, name-child of her  
    who hath wrought us this wrong!  
Yea, and all the Ionian tract,  
    where the Greek-born inhabitants throng,  
And the cities are teeming with gold —  
    Darius was lord of them all,  
And, great by his wisdom, he ruled,  
    and ever there came to his call,  
In stalwart array and unfailing,  
    the warrior chiefs of our land,  
And mingled allies from the tribes  
    who bowed to his conquering hand!  
But now there are none to gainsay  
    that the gods are against us; we lie  
Subdued in the havoc of wreck,  
    and whelmed by the wrath of the sky!  
    *[Enter XERXES in disarray.]*

#### XERXES

Alas the day, that I should fall  
Into this grimdest fate of all,  
    This ruin doubly unforeseen!  
On Persia's land what power of Fate  
Descends, what louring gloom of hate?  
    How shall I bear my teen?  
My limbs are loosened where they stand,  
When I behold this aged band —  
Oh God! I would that I too, I,  
    Among the men who went to die,  
Were whelmed in earth by Fate's command!

#### CHORUS

Ah welladay, my King! ah woe  
For all our heroes' overthrow —  
    For all the gallant host's array,  
    For Persia's honour, pass'd away,  
    For glory and heroic sway

Mown down by Fortune's hand to-day!  
Hark, how the kingdom makes its moan,  
For youthful valour lost and gone,  
By Xerxes shattered and undone!  
He, he hath crammed the maw of hell  
With bowmen brave, who nobly fell,  
Their country's mighty armament,  
Ten thousand heroes deathward sent!  
Alas, for all the valiant band,  
O king and lord! thine Asian land  
Down, down upon its knee is bent!

#### XERXES

Alas, a lamentable sound,  
A cry of ruth! for I am found  
A curse to land and lineage,  
With none my sorrow to assuage!

#### CHORUS

Alas, a death-song desolate  
I send forth, for thy home-coming!  
A scream, a dirge for woe and fate,  
Such as the Asian mourners sing,  
A sorry and ill-omened tale  
Of tears and shrieks and Eastern wail!

#### XERXES

Ay, launch the woeful sorrow's cry,  
The harsh, discordant melody,  
For lo, the power, we held for sure,  
Hath turned to my discomfiture!

#### CHORUS

Yea, dirges, dirges manifold  
Will I send forth, for warriors bold,  
For the sea-sorrow of our host!  
The city mourns, and I must wail

With plashing tears our sorrow's tale,  
Lamenting for the loved and lost!

### XERXES

Alas, the god of war, who sways  
The scales of fight in diverse ways,  
Gives glory to Ionia!  
Ionian ships, in fenced array,  
Have reaped their harvest in the bay,  
A darkling harvest-field of Fate,  
A sea, a shore, of doom and hate!

### CHORUS

Cry out, and learn the tale of woe!  
Where are thy comrades? where the band  
Who stood beside thee, hand in hand,  
A little while ago?  
Where now hath Pharandákes gone,  
Where Psammis, and where Pelagon?  
Where now is brave Agdabatas,  
And Susas too, and Datamas?  
Hath Susiscanes past away,  
The chieftain of Ecbatana?

### XERXES

I left them, mangled castaways,  
Flung from their Tyrian deck, and tossed  
On Salaminian water-ways,  
From surging tides to rocky coast!

### CHORUS

Alack, and is Pharnuchus slain,  
And Ariomardus, brave in vain?  
Where is Seualces' heart of fire?  
Lilaeus, child of noble sire?  
Are Tharubis and Memphis sped?  
Hystaechmas, Artembáres dead?

And where is brave Masistes, where?  
Sum up death's count, that I may hear!

### XERXES

Alas, alas, they came, their eyes surveyed  
Ancestral Athens on that fatal day.  
Then with a rending struggle were they laid  
Upon the land, and gasped their life away!

### CHORUS

And Batanochus' child, Alpistus great,  
Surnamed the Eye of State —  
Saw you and left you him who once of old  
Ten thousand thousand fighting-men enrolled?  
His sire was child of Sesamas, and he  
From Megabates sprang. Ah, woe is me,  
Thou king of evil fate!  
Hast thou lost Parthus, lost Oebares great?  
Alas, the sorrow! blow succeedeth blow  
On Persia's pride; thou tellest woe on woe!

### XERXES

Bitter indeed the pang for comrades slain,  
The brave and bold! thou strikest to my soul  
Pain, pain beyond forgetting, hateful pain.  
My inner spirit sobs and sighs with dole!

### CHORUS

Another yet we yearn to see,  
And see not! ah, thy chivalry,  
Xanthis, thou chief of Mardian men  
Countless! and thou, Anchaes bright,  
And ye, whose cars controlled the fight,  
Arsaces and Diaixis wight,  
Kegdadatas, Lythimnas dear,  
And Tolmus, greedy of the spear!  
I stand bereft! not in thy train

Come they, as erst! ah, ne'er again  
Shall they return unto our eyes,  
Car-borne, 'neath silken canopies!

XERXES

Yea, gone are they who mustered once the host!

CHORUS

Yea, yea, forgotten, lost!

XERXES

Alas, the woe and cost!

CHORUS

Alas, ye heavenly powers!  
Ye wrought a sorrow past belief,  
A woe, of woes the chief!  
With aspect stern, upon us Ate looms!

XERXES

Smitten are we — time tells no heavier blow!

CHORUS

Smitten! the doom is plain!

XERXES

Curse upon curse and pang on pang we know!

CHORUS

With the Ionian power  
We clashed, in evil hour!  
Woe falls on Persia's race, yea, woe again, again!

XERXES

Yea, smitten am I, and my host is all to ruin hurled!

CHORUS

Yea verily — in mighty wreck hath sunk the Persian world!



XERXES (*holding up a torn robe and a quiver*)  
See you this tattered rag of pride?

CHORUS  
I see it, welladay!

XERXES  
See you this quiver?

CHORUS  
Say, hath aught survived and 'scaped the fray?

XERXES  
A store for darts it was, erewhile!

CHORUS  
Remain but two or three!

XERXES  
No aid is left!

CHORUS  
Ionian folk such darts, unfearing, see!

XERXES  
Right resolute they are! I saw disaster unforeseen.

CHORUS  
Ah, speakest thou of wreck, of flight, of carnage that hath been?

XERXES  
Yea, and my royal robe I rent, in terror at their fall!

CHORUS  
Alas, alas!

XERXES  
Yea, thrice alas!

CHORUS

For all have perished, all!

XERXES

Ah woe to us, ah joy to them who stood against our pride!

CHORUS

And all our strength is minished and sundered from our side!

XERXES

No escort have I!

CHORUS

Nay, thy friends are whelmed beneath the tide!

XERXES

Wail, wail the miserable doom, and to the palace hie!

CHORUS

Alas, alas, and woe again!

XERXES

Shriek, smite the breast, as I!

CHORUS

An evil gift, a sad exchange, of tears poured out in vain!

XERXES

Shrill out your simultaneous wail!

CHORUS

Alas the woe and pain!

XERXES

O, bitter is this adverse fate!

CHORUS

I voice the moan with thee!

XERXES

Smite, smite thy bosom, groan aloud for my calamity!

CHORUS

I mourn and am dissolved in tears!

XERXES

Cry, beat thy breast amain!

CHORUS

O king, my heart is in thy woe!

XERXES

Shriek, wail, and shriek again!

CHORUS

O agony!

XERXES

A blackening blow —

CHORUS

A grievous stripe shall fall!

XERXES

Yea, beat anew thy breast, ring out the doleful Mysian call!

CHORUS

An agony, an agony!

XERXES

Pluck out thy whitening beard!

CHORUS

By handfuls, ay, by handfuls, with dismal tear-drops smeared!

XERXES

Sob out thine aching sorrow!

CHORUS

I will thine best obey.

XERXES

With thine hands rend thy mantle's fold —

CHORUS

Alas, woe worth the day!

XERXES

With thine own fingers tear thy locks, bewail the army's weird!

CHORUS

By handfuls, yea, by handfuls, with tears of dole besmeared!

XERXES

Now let thine eyes find overflow —

CHORUS

I wend in wail and pain!

XERXES

Cry out for me an answering moan —

CHORUS

Alas, alas again!

XERXES

Shriek with a cry of agony, and lead the doleful train!

CHORUS

Alas, alas, the Persian land is woeful now to tread!

XERXES

Cry out and mourn! the city now doth wail above the dead!

CHORUS

I sob and moan!

XERXES

I bid ye now be delicate in grief!

CHORUS

Alas, the Persian land is sad and knoweth not relief!

XERXES

Alas, the triple banks of oars and those who died thereby!

CHORUS

Pass! I will lead you, bring you home, with many a broken sigh!

*[Exeunt*

# SEVEN AGAINST THEBES



*Translated by Herbert Weir Smyth*

First performed in 467 BC, this play tells the story of Eteocles and Polynices, the duelling sons of Oedipus, the shamed King of Thebes. The tragedy examines two of Aeschylus' most enduring themes: the interference of the gods in human affairs and the city (*polis*) being a key development of human civilisation.

In the drama, the brothers Eteocles and Polynices agree to alternate ruling Thebes, but after the first year Eteocles refuses to step down and Polynices wages war to claim his crown, enlisting the help of six, bringing the number to seven, strong allies to attack his brother. Eventually, the brothers kill each other in single combat and the original ending of the play consisted of lamentations for the dead brothers. A new ending was added to the play some fifty years later, with Antigone and Ismene mourning their dead brothers and a messenger entering to announce an edict prohibiting the burial of Polynices; and finally Antigone declares her intention to defy this edict.

The play was the third in a connected Oedipus trilogy; the first two plays were *Laius* and *Oedipus*, with the concluding satyr play being *The Sphinx*, but sadly these works are now lost.



*The Oath of the Seven Chiefs*

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*An early frieze depiction of Polynices and Eteocles*

## **DRAMATIS PERSONAE**

ETEOCLES, son of Oedipus, King of Thebes

A MESSENGER (Scout).

CHORUS of Theban Maidens

ANTIGONE

ISMENE

A HERALD.

SCENE. — The Acropolis of Thebes, in which stand altars and images of various divinities.

TIME. — Prehistoric.

DATE. — 467 B.C., at the City Dionysia.

## ARGUMENT

It had been thrice foretold by Apollo, the lord of Delphi, unto Laius, the King of the Cadmeans, that if he would save his kingdom he must die without offspring. But Laius followed the perverse counsels of his nature and disobeyed the voice of god: he begat a son, whom he would have exposed to his death on Mount Cithaeron; but the babe was rescued by a shepherd who bore him to Corinth, where he grew to manhood, believing himself to be the son of the king of that land, although in fact he had only been adopted by him being childless. But coming to misdoubt his parentage, Oedipus journeyed to Delphi to seek the truth; and when the god declared that he should slay his own father and marry his own mother, he sought to flee such a fate and betake himself far from the land wherein he thought his father and his mother dwelt. But it befell as the god had said: on the way he met and slew, unbeknown to himself, his father Laius: he came to Thebes, destroyed the monster Sphinx that mad havoc on the land, married the Queen, even his mother, and begat two sons, Eteocles and Polynices, and two daughters, Antigone and Ismene. But when the truth stood revealed, his mother-wife hung herself, and Oedipus stabbed his eyes that they might not look on the misery he had wrought. And it came to pass that his sons, who ruled in his stead alternately, each the space of a year, treated him sore ill, so he cursed them and declared they should divide their inheritance by the sword. Eteocles would not suffer his brother to have his time to rule; and to enforce his right Polynices, who had fled to Adrastus, King of Argos, and married the daughter of that prince, mustered a host and sought to take his native town.

At this point the action of the play begins. Warned by the seer Teiresias that the Argives are bent on a supreme assault, Eteocles heartens the burghers, quells the outcries of the daughters of Thebes, frantic at their impending danger, and receives the tidings from a scout that the enemy is advancing against the seven gates. To each of the opposing chieftains as they are described by the scout Eteocles opposes a worthy antagonist, nor will he himself hold back from

encountering his brother when he learns that he is to attack the seventh gate. The curse of his father must not stand before a soldier's honour. And so the brothers fell, each by the other's hand, and the curse of Oedipus and the warning of Apollo to Laius were fulfilled.

## SEVEN AGAINST THEBES

*[A large gathering of citizens of Thebes. Enter Eteocles with attendants.]*

### ETEOCLES

[1] Men of Cadmus's city, he who guards from the stern the concerns of the State and guides its helm with eyes untouched by sleep must speak to the point. For if we succeed, the responsibility is heaven's; but if — may it not happen — disaster is our lot, Eteocles would be the one name shouted many times throughout the city in the citizens' resounding uproars and laments. From these evils may Zeus the Defender, upholding his name, shield the city of the Cadmeans!

[10] But now you — both he who is still short of his youthful prime, and he who, though past his prime, still strengthens the abundant growth of his body, and every man still in his prime, as is fitting — you must aid the State and the altars of your homeland's gods so that their honors may never be obliterated. You must aid, too, your children, and Mother Earth, your beloved nurse. For welcoming all the distress of your childhood, when you were young and crept upon her kind soil, she raised you to inhabit her and bear the shield, and to prove yourselves faithful in this time of need. And so, until today, God has been favorably inclined, for though we have long been under siege, the war has gone well for the most part through the gods' will. But now, as the seer, the herdsman of birds, informs us, using his ears and his mind to understand with unerring skill the prophetic birds unaided by sacrificial fire — he, master of such prophecy, declares that the greatest Argive attack is being planned in night assembly and that they will make plans to capture our city. Hurry each of you to the battlements and the gates of our towered walls! Rush with all your armor! Fill the parapets and take your positions on the platforms of the towers. Stand your ground bravely where the gates open out, and do not be afraid of this crowd of foreigners. God will bring it to a good end.

[36] I myself have dispatched scouts and men to observe their army, and I am confident that their going is not in vain. Once I have heard their report, I will not be taken by any trickery.

[*Enter a Scout.*]

## SCOUT

[39] Eteocles, mighty prince of the Cadmeans, I have returned with a sure report of the army outside the walls; I myself am an eyewitness of their actions. Seven warriors, fierce regiment-commanders, slaughtered a bull over a black shield, and then touching the bull's gore with their hands they swore an oath by Ares, by Enyo, and by Rout who delights in blood, that either they will level the city and sack the Cadmeans' town by force, or will in death smear this soil with their blood. And on Adrastus' chariot they were placing remembrances of themselves for their parents at home, and were shedding tears while so doing, but no piteous wailing escaped their lips. For their iron- hearted spirit heaved, blazing with courage, as of lions with war in their eyes. Your knowledge of these things was not delayed by fearfulness; for I left them casting lots to decide how each commander, his post assigned by chance, would lead his regiment against the gates. Therefore, choose the bravest men of the city and station them quickly at the outlets of the gates. For nearby already the Argive army in full armor is advancing in a flurry of dust, and glistening foam splatters the plain in drops from the horses' pantings. So you, like the careful helmsman of a ship, secure the city before Ares' blasts storm down upon it; for the wave of their army now crashes over the dry land. Seize the first opportune moment for doing this. For all else, I, on my part, will keep a reliable eye on the lookout, and you, by learning from my certain report what happens beyond the gates, shall remain unharmed.

[*Exit.*]

## ETEOCLES

[69] O Zeus and Earth, and gods that guard our city, and Curse, potent agent of my father's vengeance, do not destroy my city, ripping it up from its foundations, captive of the enemy, a city that speaks in

Greece's tongue, and do not destroy our hearths and homes. May they never hold the free land and city of Cadmus beneath the yoke of slavery! Be our protection! I am certain that what I ask is in our common interest; for a State that prospers pays honors to its gods.

[*Exit Eteocles, with citizens. The Chorus enters in fearful agitation.*]

## CHORUS

[78] In terror I wail loud cries of sorrow. Their army is let loose! Leaving camp, — look! — the mounted throng floods swiftly ahead. The dust whirling in the air tells me this is so — its message is speechless, yet clear and true. And now the plains of my native land under the blows of hooves send a roar to my ears; the sound flies and rumbles like a resistless torrent crashing down a mountainside.

[87] Ah, ah, you gods and goddesses, raise your war cry over our walls to drive away the onrushing evil! The army of the white shield, ready for battle, rushes at full speed against the city. Who then will rescue us, which of the gods or goddesses will help? Or shall I fall in supplication at the feet of our ancestral gods' statues?

[96] Ah, blessed gods, firmly enthroned, the time has come to hold fast to your statues. Why do we delay, who are much to be lamented? Do you hear the clash of shields, or does it escape you? When, if not now, shall we place sacred robes and wreaths on the statues to accompany our prayers?

[103] I see the clash — it is not the clatter of a single spear. What will you do? Will you betray your own land, Ares, where you have dwelt since long ago? God of the golden helmet, look, look upon the city that you once cherished!

[109] Oh come all you gods who guard our city and its land! See this suppliant band of maidens praying to be saved from slavery. A torrent of men, their helmet plumes tossing, crashes around the city, sped on by the blasts of Ares. No! Father Zeus, all-accomplishing, fend from us altogether capture at the hands of the enemy.

[120] The Argives encircle the citadel of Cadmus. Terror of their weapons of war shakes us, as the bridles in the horse's jaws rattle the sound of death. Seven bold captains, conspicuous among the army in spear-wielding harnesses, at the seven gates . . . take their stand each according to his lot.

[128] Pallas, Zeus-born power delighting in battle, prove yourself the savior of the city! And you, lord of steeds, ruler of the deep, Poseidon, with your fish-striking weapon grant us release from our fears, grant us release! You too, Ares — pity us! — guard the city named for Cadmus and make evident your closeness to us! And Cypris, you who are the first mother of our race, defend us who are sprung from your blood. We come to you, crying out in prayers for your divine ears. And you, Apollo, lord of the Wolf, be a wolf to the enemy force and give them groan for groan! You too, maiden child of Leto, ready your bow!

[149] Ah! Ah! I hear the rattle of chariots encircling the town. O lady Hera! The hubs are creaking beneath the axles' load. Beloved Artemis! The air rages at the shaking of spears! What is happening to our city? What will the future bring? And where does God finally lead us?

[158] Ah! Ah! A hail of stones strikes our battlements from afar. O beloved Apollo! There is the clang of bronze-bound shields at the gates. O son of Zeus, in whom dwells the sacred power to decide in battle war's outcome! And you, blessed queen Onca, on behalf of the city, defend your seven- gated home!

[166] All-powerful divinities, you gods and goddesses who wield the power to guard the towers of our land, do not betray our city that now toils under the spear to an alien-tongued army. Hear us, hear, as is right, the prayers we maidens offer with outstretched hands.

[174] Beloved spirits, encompass the city to deliver it from ruin and show that you love it. Consider the people's offerings, and as you consider, help us. Remember, I beg, our city's worship, rich in



sacrifice..

## ETEOCLES

[181] You intolerable things! I ask you, is this the best way to save the city? Does it hearten our army here besieged, when you fall before the images of the gods that guard the city and shout and shriek — behavior that moderate people despise? May I never share my home with the female race, neither in time of evil nor in pleasant prosperity! When things go well for her, her boldness is unbearable, but when she is afraid, she is an even greater evil for home and city. So now your cries as you rushed here and there in panicked flight have rattled the citizens into dispirited cowardice. The cause of the enemy outside our gates is excellently strengthened by your behavior, while we inside are ruined by our own people. This is the sort of trouble you will have if you dwell with women. Now if anyone fails to obey my authority — whether man or woman or something in between — a sentence of death will be decreed for him and by no means whatsoever will he escape destruction by stoning at the people's hands. It is for the man to take care of business outside the house; let no woman make decrees in those matters. Keep inside and do no harm! Do you hear me or not? Am I speaking to the deaf?

## CHORUS

[203] Dear son of Oedipus, I grew afraid when I heard the clatter of the crashing chariots, when the hubs screamed as they whirled around the wheel, and when I heard the sound of the steering gear, fire-forged bits, in the horses' mouths.

## ETEOCLES

[208] Well, then, has a helmsman ever found a way to safety by fleeing from stern to prow, when his ship is foundering in high seas?

## CHORUS

[211] But trusting in the gods I came in haste to their ancient statues, when the deadly blizzard of falling stones thundered against the gates. Just then I set out in fear to pray to the Blessed Ones that they spread their protection over the city.

ETEOCLES

[216] Pray that the rampart withstand the enemy spear. Yes, the outcome is in the gods' hands — but then, it is said that the gods of a captured city abandon it.

CHORUS

[219] Never so long as I live may this divine assembly abandon us, nor may I live to see the city overrun and the army seizing it with hostile fire!

ETEOCLES

[223] When you invoke the gods, do not be ill-advised. For Obedience is the mother of Success, wife of Salvation — as the saying goes.

CHORUS

[226] So she is, but the power of god is supreme, and often in bad times it raises the helpless man out of harsh misery even when stormclouds are lowering over his eyes.

ETEOCLES

[230] It is the man's duty to offer victims and sacrifices to the gods when they test their enemy; your duty is to be silent and to remain inside the house.

CHORUS

[233] By the will of the gods we inhabit an unconquered city, and the rampart withstands the enemy throng. What indignation makes you resent this?

ETEOCLES

[236] I do not begrudge your honor of the divine race; but lest you make the citizens cowardly, be calm and do not be overly fearful.

CHORUS

[239] When I heard the strange and jumbled clashes, I came in trembling fear to this citadel, our seat of worship.

ETEOCLES

[242] If, then, you hear that men are dying or wounded, do not seize on the news with loud wailing. For this is the food of Ares, human blood.

CHORUS

[245] Oh, but I hear horses snorting!

ETEOCLES

[246] Hear them, then, but not too clearly.

CHORUS

[247] The city groans from deep in the earth, as though we are surrounded.

ETEOCLES

[248] Surely it is enough that I am making plans for this?

CHORUS

[249] am terrified — the crashing at the gates is increasing.

ETEOCLES

[250] Won't you be silent, and speak none of this throughout the city?

CHORUS

[251] Divine company, do not betray our fortifications!

ETEOCLES

[252] Damn you! Will you not endure these events in silence?

CHORUS

[253] Gods of our city! Do not let my fate be slavery!

ETEOCLES

[254] You would enslave both me and all the city.

CHORUS

[255] Almighty Zeus, turn your missile against the enemy!

ETEOCLES

[256] O Zeus, what a breed you have made for us in women!

CHORUS

[257] A breed steeped in misery, just like men whose city is captured.

ETEOCLES

[258] Why are your words ill-omened, when you still grasp the gods' statues?

CHORUS

[259] In my weakness fear controls my tongue.

ETEOCLES

[260] If only you would grant my plea for a small service.

CHORUS

[261] Please state it as quickly as possible, and I will quickly know what to do.

ETEOCLES

[262] Be silent, wretched woman; do not terrify your own men.

CHORUS

[263] I am silent. I will suffer what is destined together with the others.

ETEOCLES

[264] I welcome this sentiment of yours over what you said before. And in addition, keep your distance from the gods' images and make a stronger prayer, that the gods fight on our side. And once you have heard my prayers, then sing the victory song, the sacred cry of joy and goodwill, our Greek ritual of shouting in tribute, that brings courage to our friends and dissolves fear of the enemy.

[271] [*Here Eteocles makes his vow.*] And now to the gods who guard our city's land, both those who dwell in the plain and those who watch over its meeting-place, to Dirce's springs and the waters of Ismenus, I vow that, if things go well and the city is saved, the citizens shall redden the gods' altars with the blood of sheep and

sacrifice bulls to the gods — this is my vow — and offer trophies, while I will crown their holy temples with the spoil of the enemy's spear-pierced garments.

[280] Make this kind of prayer to the gods, without your previous lamentation, nor with wild and useless panting; for you will not escape your destiny any the more. As for me, I will go station six men, with me as the seventh, as champions to oppose the enemy in proud fashion at the seven exits in the wall, even before speedy messengers or swift-rushing reports arrive and inflame us with urgent need.

[*Exit.*]

## CHORUS

[288] I heed him, but through terror my heart finds no repose. Anxieties border upon my heart and kindle my fear of the army surrounding our walls, as a trembling dove fears for her children in the nest because of snakes that are dangerous bed-fellows. For against our fortifications some are advancing with all their men, all in formation. Ah, what will become of me? Others are hurling jagged boulders at the citizens on all sides. O Gods born of Zeus, by every means rescue our city and people, sprung from Cadmus!

[304] What more fertile plain will you find in place of ours, if you abandon to the enemy this deep-soiled land and the water of Dirce which is the most nourishing of the streams that earth-encircling Poseidon and Tethys' children pour forth? Therefore, divine guardians of the city, hurl murderous destruction on the men outside our walls and panic that makes them throw away their weapons, and so win glory for these citizens. Defend the city and remain in possession of your home and throne in answer to our shrill, wailing prayers!

[321] It is a great cause for grief to hurl a primeval city to Hades in this way, quarry and slave of the spear, ravaged shamefully in the dusty ashes by an Argive man through divine will. And grief, too, to let the women be led away captive — ah me! — young and old,

dragged by the hair, like horses, with their cloaks torn off them. A city, emptied, shouts out as the human booty perishes with mingled cries. A heavy fate, indeed, my fear anticipates.

[332] It is a lamentable thing that modest girls should be plucked unripe, before the customary rites, and should make a loathsome journey from their homes. What? I declare that the dead will do better than the captives; for when a city is subdued — ah, ah! — many and miserable are its sufferings. Man drags off man, or kills, or sets fires; the whole city is defiled with smoke. Mad Ares storms, subduing the people and polluting reverence.

[345] Tumults swell through the town, and against it a towering net is advancing. Man falls before man beneath the spear. Sobs and wails over gore-covered babes, just nursed at their mothers' breasts, resound. Rape and pillage of those fleeing through the city are the deeds of one's own blood. Plunderer joins up with plunderer; the empty-handed calls to the empty-handed, wishing to have a partner, each greedy for neither less nor equal share. Reason exists for imagining what will come after this.

[357] The earth's varied fruits, fallen to the ground, give pain, a bitter sight for the maid-servants. In jumbled confusion the abundant gifts of earth are carried away by reckless looting waves. Young women, enslaved, suffer a new evil: a bed of misery, prize of the conquering enemy's spear, as though of a prospering husband — they can expect the coming of the nightly rite, which gives aid to tears and anguish!

[*The Scout is seen approaching from one side; Eteocles from the other.*]

#### LEADER OF THE FIRST HALF-CHORUS

[369] The scout, I believe, is bringing some fresh news of the army to us, my friends, since the joints of his legs are hastily speeding as they carry him on his mission.

#### LEADER OF THE SECOND HALF-CHORUS

[372] And, indeed, here is our lord himself, the son of Oedipus, at the

right moment to hear the messenger's report. Haste makes his stride uneven, too.

## SCOUT

[375] It is with certain knowledge that I will give my account of the enemy's actions, how each man according to lot has been posted at the gates. Tydeus is already storming opposite the Proetid gates; but the seer will not allow him to ford the Ismenus because the omens from the sacrifices are not favorable. Yet Tydeus, raging and eager for battle, shouts like a serpent hissing at high noon, and lashes skilled Oecles' son, with the taunt that he cringes in cowardice before death and battle. With such cries he shakes three overshadowing plumes, his helmet's mane, while from under his shield, bells forged of bronze therein ring out a fearsome clang. He has this haughty symbol on his shield: a well-crafted sky, ablaze with stars, and the brightness of the full moon shining in the center of the shield, the moon that is the most revered of the stars, the eye of night. Raving so in his arrogant armor, he shouts beside the river-bank, craving battle, like some charger that fiercely champs at the bit as he waits in eagerness for the trumpet's war-cry. Whom will you send against him? Who will be capable of standing as our champion at the Proetid gate when its bars are loosened?

## ETEOCLES

[397] I would not tremble before any mere ornaments on a man. Nor can signs and symbols wound and kill — crests and bell have no bite without the spear. And regarding this “night” which you describe on his shield, sparkling with heaven's stars — perhaps the folly of it might yield to one some prophetic understanding. For should night fall on this man's eyes as he dies, then to its bearer this arrogant symbol would prove rightly and justly named; and it is against himself that he will have prophesied this outrageous violence. Now as for me, against Tydeus I will station the trusty son of Astacus as defender of this gate, since he is full noble and reveres the throne of Honor and detests proud speech. He is slow to act disgracefully, and he has no cowardly nature. His race springs from the men sown of the dragon's teeth, from one of those whom Ares spared, and so

Melanippus is truly born of our land. Ares will decide the outcome with a throw of the dice; but Justice, his kin by blood, indeed sends this man forth to keep the enemy spear from the mother that gave him birth.

[*Exit Melanippus.*]

## CHORUS

[417] May the gods grant success to our champion, since he rises up in a just cause, to battle for his city! But I shudder to watch the bloody deaths of men cut down for the sake of their own people.

## SCOUT

[422] Yes, may the gods so grant success to this man. Capaneus is stationed at the Electran gates, another giant of a man, greater than the one described before. But his boast is too proud for a mere human, and he makes terrifying threats against our battlements — which, I hope, chance will not fulfil! For he says he will utterly destroy the city with god's will or without it, and that not even conflict with Zeus, though it should fall before him in the plain, will stand in his way. The god's lightning and thunderbolts he compares to midday heat. For his shield's symbol he has a man without armor bearing fire, and the torch, his weapon, blazes in his hands; and in golden letters he says "I will burn the city." Against such a man make your dispatch — who will meet him in combat, who will stand firm without trembling before his boasts?

## ETEOCLES

[437] Here too gain follows with interest from gain. The tongue proves in the end to be an unerring accuser of men's wicked thoughts. Capaneus makes his threats, ready to act, irreverent toward the gods, and giving his tongue full exercise in wicked glee, he, though a mere mortal, sends a loud and swollen boast to Zeus in heaven. But I trust that the fire-bearing thunderbolt will justly come to him, and when it comes it will not be anything like the sun's mid-day heat. And against him, even though he is a big talker, a man of fiery spirit, mighty Polyphontes, is stationed, a dependable sentinel with the good will of guardian Artemis and the other gods. Now tell me about



another one allotted to other gates!

[*Exit Polyphontes.*]

## CHORUS

[452] Death to him who exults so arrogantly over the city! May the thunderbolt stop him before he leaps into my home and plunders me from my maiden chambers with his outrageous spear!

## SCOUT

[457] Now I will tell you about the man who next drew station at the gates. The third lot leaped out of the upturned bronze helmet for Eteocles, to hurl his band against the Neistan gates. He whirls his horses as they snort through their bridles, eager to fall against the gate. Their muzzles whistle in a barbarian way, filled with the breath of their haughty nostrils. His shield is decorated in great style: an armored man climbs a ladder's rungs to mount an enemy tower that he wants to destroy. This one, too, shouts in syllables of written letters that even Ares could not hurl him from the battlements. Send a dependable opponent against this man, too, to keep the yoke of slavery from our city.

## ETEOCLES

[472] I would send this man here, and with good fortune. [*Exit Megareus.*] Indeed, he has already been sent, his only boast in his hands, Megareus, Creon's seed, of the race of the sown-men. He will not withdraw from the gate in fear of the thunder of the horses' furious snorting; but either he will die and pay the earth the full price of his nurture, or will capture two men and the city on the shield, and then adorn his father's house with the spoils. Tell me about another's boasts and do not begrudge me the full tale!

## CHORUS

[481] O champion of my home, I pray that this man will have good fortune, and that there will be bad fortune for his enemies. As they boast too much against the city in their frenzied mind, so, too, may Zeus the Requirer look on them in anger!

## SCOUT

[486] Another, the fourth, has the gate near Onca Athena and takes his stand with a shout, Hippomedon, tremendous in form and figure. I shuddered in fear as he spun a huge disk — the circle of his shield, I mean — I cannot deny it. The symbol-maker who put the design on his shield was no lowly craftsman: the symbol is Typhon, spitting out of his fire-breathing mouth a dark, thick smoke, the darting sister of fire. And the rim of the hollow-bellied shield is fastened all around with snaky braids. The warrior himself has raised the war-cry and, inspired by Ares he raves for battle like a maenad, with a look to inspire fear. We must put up a good defense against the assault of such a man, for already Rout is boasting of victory at the gate.

## ETEOCLES

[501] First Onca Pallas, who dwells near the city, close by the gate, and who loathes outrageousness in a man, will fend him off like a dangerous snake away from nestlings. Moreover, Hyperbius, Oenops' trusty son, is chosen to match him, man to man, as he is eager to search out his fate in the crisis that chance has wrought — neither in form, nor spirit nor in the wielding of his arms does he bear reproach. Hermes has appropriately pitted them against each other. For the man is hostile to the man he faces in battle, and the gods on their shields also meet as enemies. The one has fire-breathing Typhon, while father Zeus stands upright on Hyperbius' shield, his lightening bolt aflame in his hand. And no one yet has seen Zeus conquered. Such then is the favor of the divine powers: we are with the victors, they with the vanquished, if Zeus in fact proves stronger in battle than Typhon. And it is likely that the mortal adversaries will fare as do their gods; and so, in accordance with the symbol, Zeus will be a savior for Hyperbius since he resides on his shield.

[*Exit Hyperbius.*]

## CHORUS

[521] I am sure that Zeus' antagonist, since he has on his shield the unloved form of an earth-born deity, an image hated by both mortals and the long-lived gods, will drop his head in death before the gate.

## SCOUT

[526] Let it be so! Next I describe the fifth man who is stationed at the fifth, the Northern gate opposite the tomb of Amphion, Zeus's son. He swears by his spear which, in his confidence, he holds more to be revered than a god and more precious than his eyes, that he will sack the city of the Cadmeans in spite of Zeus. He says this, the beautiful child of a mountain-bred mother — a warrior, half man, half boy, and his beard's first growth is just now advancing on his cheeks, his youth in first bloom, thick, upspringing hair. But now he makes his advance with a savage heart and a terrifying look, not at all like the maidens he's named for. Nor does he take his stand at the gate unboasting, but wields our city's shame on his bronze-forged shield, his body's circular defence, on which the Sphinx who eats men raw is cleverly fastened with bolts, her body embossed and gleaming. She carries under her a single Cadmean, so that against this man chiefly our missiles will be hurled. He does not seem to have come to do any petty trading in the battle, nor to shame the making of his long journey — he is Parthenopaeus of Arcadia. Such is the man, and aiming to make full payment for the fine support given him in Argos, his adopted land, he now threatens our fortifications — may God not fulfil his threats!

## ETEOCLES

[550] If only they would get from the gods what they wish for, because of those unholy boasts of theirs, then surely they would perish in utter ruin and misery. There is a man for this one, too, whom you name an Arcadian, a man who does not boast, but who knows the thing to do — Actor, brother of him I named before. He will not allow words that lack deeds to overrun his gate and increase fear, nor will he let in a man who carries on his hostile shield the image of the ravenous, detested beast. That beast outside his shield will blame the man who carries her into the gate, when she has taken a heavy beating beneath the city's walls. If the gods are willing, what I speak may prove true!

[*Exit Actor.*]

## CHORUS

[563] His words penetrate to my heart, my hair stands on end as I hear the loud threats of these loud-boasting, impious men. May the gods destroy them here in our land!

## SCOUT

[568] The sixth man I will name is of the highest moderation and a seer brave in combat, mighty Amphiaraus. Stationed at the Homoloid gate, he repeatedly rebukes mighty Tydeus with evil names “Murderer, maker of unrest in the city, principal teacher of evils to the Argives, summoner of vengeance’s Curse, servant of Slaughter, counselor to Adrastus in these evil plans.” And next, with eyes looking upward, he addressed your own brother, mighty Polynices who shares your blood, and called him by name, dwelling twice upon its latter part. These were his words: “Will such a deed as this be pleasing to the gods, fine to hear of and to relate to those in the future — that you sacked the city of your ancestors and your native gods and launched a foreign army against them? What justice is it to drain dry the font of your existence? And how shall your fatherland, captured by the spear for the sake of your ambition, be won over to your cause? As for me, I will enrich this earth, a seer interred beneath enemy soil. Let us fight! I anticipate no dishonorable death.” So the seer spoke as untroubled he held his all-bronze shield. No symbol was fixed to his shield’s circle. For he does not wish to appear the bravest, but to be the bravest, as he harvests the fruit of his mind’s deep furrow, where his careful resolutions grow. I advise you to send wise and brave opponents against him. He who reveres the gods is to be feared.

## ETEOCLES

[597] Ah, the pity of fate’s omen when it makes a just man associate with the irreverent! In all things, nothing is more evil than evil partnership. Its fruit should not be gathered in: the field of recklessness yields a harvest of death. For it may be that a pious man, embarked shipboard with sailors hot for some crime, perishes along with the sort of men hated by the gods; or, a man, though upright himself, when among fellow-citizens who hate all strangers and neglect the gods, may fall undeserving into the same trap as they, and

be subdued, struck by the scourge of God that strikes all alike.

[609] Just so the seer, Oecles' son, although a moderate, just, noble, reverent man and a great prophet, mixes with impious, rash-talking men against his own judgment, men stretching out in a procession that is long to retrace, and, if it is Zeus's will, he will be dragged down in ruin along with them.

[615] So then, I expect that he will not even charge the gates: not because he lacks courage or is weak-willed, but because he knows that he must meet his end in battle, if the prophecies of Loxias are to come to fruition — the god usually either holds silent or speaks to the point. Just the same, I will station a man against him, mighty Lasthenes, a gate-keeper who hates foreigners. He has the wisdom of an old man, but his body is at its prime: his eyes are quick, and he does not let his hand delay for his spear to seize what is left exposed by the shield. Still it is God's gift when mortals succeed.

[*Exit Lasthenes.*]

## CHORUS

[626] Gods, hear our just prayers and fulfil them, that the city may have good fortune! Turn aside the evils suffered in war onto those who invade our land! May Zeus strike them with his thunderbolt outside the walls and slay them!

## SCOUT

[631] Last I will tell of the seventh champion, him at the seventh gate, your own brother, and of what fate he prays for and calls down on the city. His prayer is that after he mounts the battlements and is proclaimed king in the land, and shouts the paian in triumph over its capture, he may then meet you in combat, and once he kills you, that he may perish at your side, or, if you survive, make you pay with banishment in the same way as you dishonored him with exile. Mighty Polynices shouts such threats and invokes his native gods, the gods of his fatherland, to watch over his prayers in every way. He holds a shield, a perfect circle, newly-made, with a double symbol cleverly fastened on it: a woman modestly walking in the fore leads a

man in arms made, it appears, of hammered gold. She claims to be Justice, as the lettering indicates, “I will bring this man back and he will have his city and move freely in his father’s halls.”

[649] Such are the inventions fixed to their shields. [Quickly determine yourself whom you think it best to send.] Know that you will find no fault with me in the substance of my report, but you yourself determine on what course to pilot the city.

[*Exit Scout.*]

### ETEOCLES

[654] O my family sired by Oedipus, steeped in tears, driven to madness by the gods and by the gods detested! Ah, now indeed our father’s curses are brought to fulfillment. But neither weeping nor wailing is proper for me now, lest a grief even harder to bear is brought to life. As for him whose name is so very fitting, Polynices, we shall know soon enough what the symbol on his shield will accomplish, whether the babbling letters shaped in gold on his shield, together with his mind’s wanderings, will bring him back. If Justice, Zeus’s maiden daughter, were attending his actions and his thoughts, this might be so. But as it is, neither when he escaped the darkness of his mother’s womb, nor in childhood, nor at any point in his early manhood, nor when the beard first thickened on his cheek, did Justice acknowledge him and consider him worthy. And even now I do not think that she is standing by his side to aid the destruction of his fatherland. Indeed, Justice would truly be false to her name, if she should ally herself with a man so utterly audacious in his plans. Trusting in this fact I will go and stand against him — I myself in person. Who else has a more just claim? Commander against commander, brother against brother, enemy against enemy, I will take my stand. Quick, bring my greaves to protect against spears and stones!

### CHORUS

[677] No, son of Oedipus, most dear of our men, do not be like in temperament to him who is called by such an evil name. It is enough

that Cadmeans are advancing to close combat with Argives. That bloodshed can be expiated. But when men of the same blood kill each other as you desire, the pollution from this act never grows old.

ETEOCLES

[683] If indeed a man should suffer evil, let it be without dishonor, since that is the only benefit for the dead. But you cannot speak of any glory for happenings that are at once evil and held in dishonor.

CHORUS

[686] For what are you so eager, child? Do not let mad lust for battle fill your soul and carry you away. Reject this evil passion while it is still young.

ETEOCLES

[689] Since God hastens the deed so urgently, let the whole race of Laius, hated by Phoebus, be swept on the wind to Cocytus' destined flood!

CHORUS

[692] A savage desire eats away at you, drives you to murder, blood-sacrifice proscribed by divine law, whose only fruit is bitterness.

ETEOCLES

[695] True, my own beloved father's hateful, ruinous curse hovers before my dry, unweeping eyes, and informs me of benefit preceding subsequent death.

CHORUS

[698] No, do not let yourself be driven to it. You will not be called a coward if you retain life nobly. Will not the avenging Erinyes in her dark aegis leave your house, when the gods receive sacrifice from your hands?

ETEOCLES

[702] The gods, it seems, have already banished us from their care, yet they admire the grace we offer them when we perish. So then, why should we cringe and shy away from deadly fate?

## CHORUS

[705] It is only at this moment that death stands close by you, for the divine spirit may change its purpose even after a long time and come on a gentler wind. But now it still seethes.

## ETEOCLES

[709] Yes, the curses of Oedipus have made it seethe in fury. Too true were the phantoms in my sleeping visions, predicting the division of our father's wealth!

## CHORUS

[712] Obey us women, although you do not like to.

## ETEOCLES

[713] Recommend something that can be accomplished; your request need not be lengthy.

## CHORUS

[714] Do not yourself take the road to the seventh gate!

## ETEOCLES

[715] Let me assure you, you will not blunt my sharpened purpose with words.

## CHORUS

[716] And yet any victory, even a cowardly one, is nonetheless held in honor by God.

## ETEOCLES

[717] A soldier must not embrace that maxim.

## CHORUS

[718] But are you willing to harvest the blood of your own brother?

## ETEOCLES

[719] When it is the gods who give you evils, you cannot flee them.

[*Exit.*]



## CHORUS

[720] I shudder in terror at the goddess who lays ruin to homes, a goddess unlike other divinities, who is an unerring omen of evil to come. I shudder that the Erinyes invoked by the father's prayer will fulfil the over-wrathful curses that Oedipus spoke in madness. This strife that will destroy his sons drives the Erinyes to fulfillment.

[727] A stranger distributes their inheritance, a Chalybian immigrant from Scythia, a bitter divider of wealth, savage-hearted iron that apportions land for them to dwell in, as much as they can occupy in death when they have lost their share in these wide plains.

[734] But when both have died, each killing the other in mutual slaughter, and the earth's dust has swallowed the black streams of their blood, who could offer sacrifice that might make purification? Who could cleanse them of their pollution? O, the new troubles of this house mixed with its evils of before!

[742] Indeed I speak of the ancient transgression, now swift in its retribution. It remains even into the third generation, ever since Laius — in defiance of Apollo who, at his Pythian oracle at the earth's center, said three times that the king would save his city if he died without offspring — ever since he, overcome by the thoughtlessness of his longing, fathered his own death, the parricide Oedipus, who sowed his mother's sacred field, where he was nurtured, and endured a bloody crop. Madness united the frenzied bridal pair.

[758] Now it is as if a sea of evils pushes its swell onward. As one wave sinks, the sea raises up another, triple-crested, which crashes around the city's stern. In between a narrow defense stretches — no wider than a wall. I fear that the city will be overthrown along with its kings.

[766] For the compensation is heavy when curses uttered long ago are fulfilled, and once the deadly curse has come into existence, it does not pass away. When the fortune of seafaring merchants has grown too great, it must be thrown overboard.

[772] For whom have the gods and divinities that share their altar and the thronging assembly of men ever admired so much as they honored Oedipus then, when he removed that deadly, man-seizing plague from our land?

[777] But when, his sanity regained, he grew miserable in his wretched marriage, then carried away by his grief and with maddened heart he accomplished a double evil. With the hand that killed his father he struck out his eyes, which were dearer to him than his children.

[785] Next he launched brutal, wrathful words against the sons he had bred — ah! curses from a bitter tongue — that wielding iron in their hands they would one day divide his property. So now I tremble in fear that the swift-running Erinyes will bring this to fulfillment.

*[Enter Messenger.]*

MESSENGER

[792] Take heart, you daughters who were nurtured by your mother. Our city has escaped the yoke of slavery; the boasts of the powerful men have fallen to the ground. The city enjoys fair weather and has taken on no water even though it has been buffeted by many waves. The walls hold, and we have fortified the gates with champions fully capable in single-handed combat. For the most part all is well, at six of the gates. But lord Apollo, the reverend leader of the seventh, took for himself the seventh gate, accomplishing upon the children of Oedipus the ancient follies of Laius.

CHORUS

[803] What novel happening will further affect the city?

MESSENGER

[804] The city is saved, but the kings born of the same seed —

CHORUS

[805] Who? What did you say? I am out of my mind with fear of your report.

MESSENGER

[806] Control yourself now and listen. The sons of Oedipus —

CHORUS

[807] Ah, miserable me, I am prophet of these evils.

MESSENGER

[808] In truth, beyond all question, struck down in the dust —

CHORUS

[809] Are they lying out there? This is hard to bear, but say it just the same.

MESSENGER

[810] The men are dead, murdered by their very own hands.

CHORUS

[811] Then with hands so fraternal did they each kill the other together?

MESSENGER

[812] Yes, so all too equal was their destiny to them both. All alone, in truth, it consumes the ill-fated family. We have cause in this for joy and tears — the one because the city fares well, the other because the leaders, the two generals, have divided the whole of their property with hammered Scythian steel. They will possess only that land they take in burial, swept away as they were in accordance with their father's curses. [The city is saved, but through their mutual murder the earth has drunk the blood of the two kings born of the same seed.]

[*Exit.*]

CHORUS

[822] O great Zeus and the divine powers that guard our city, you who indeed protect these walls of Cadmus, should I rejoice and shout in triumph for the unharmed safety of the city, or should I lament our leaders in war, now wretched, ill-fated and childless? Indeed, in exact accordance with their name and as "men of much strife," they

have perished through their impious intent.

[833] O black curse on the family, Oedipus' curse, now brought to fulfillment! A chill of horror falls about my heart. In frenzy like a maenad I make my song for the grave as I hear of their corpses dripping with blood, how they died through the workings of cruel fate. This song of the spear, sung to the flute, is indeed born of an ill omen.

[840] The curseful utterance of their father has done its work and not fallen short. Laius' plans, made in disobedience, have kept their force. I am anxious for our city; divine decrees do not lose their edge.

*[The funeral procession with the bodies of the brothers comes into view.]*

[845] O bringers of immense grief, you have done in this a deed beyond belief, yet lamentable troubles have indeed come. The events are self-evident; the messenger's report is plain to see. Twofold is our distress — double disaster of kindred murder, this double suffering has come to fulfillment. What shall I say? What else indeed than that sorrow born of sorrows surround this house's hearth?

[854] But sail upon the wind of lamentation, my friends, and about your head row with your hands' rapid stroke in conveyance of the dead, that stroke which always causes the sacred slack-sailed, black-clothed ship to pass over Acheron to the unseen land where Apollo does not walk, the sunless land that receives all men.

[861] But here come Antigone and Ismene to do their bitter duty, the dirge over their brothers both. With all sincerity, I think, will they pour forth their fitting grief from their lovely, deep-bosomed breasts. But it is right for us, before their singing, to cry out the awful hymn of the Erinyes and thereafter sing the hated victory song of Hades.

[871] Ah, sisters most unfortunate in your kin of all women who clasp their girdle about their robes, I weep, I groan, and there is no feigning in the shrill cries that come straight from my heart.

[875] Ah, pity you senseless men, whom friends could not persuade and evils could not wear down! To your misery you have captured your father's house with the spear.

[879] To their misery, indeed, they found a miserable death in the outrage done their house.

[881] Ah, you brothers who were poised to cast over the walls of your home and looked — to your sorrow — for sole rule, now you have been reconciled by the iron sword.

[886] The great Erinyes of your father Oedipus has fulfilled it all truly. Pierced through your left sides, pierced indeed — through those sides that were born from one womb!

[888] Ah, strange ones! Ah, the curses that demand death for death! Right through, as you say, were they struck, with blows to house and body by an unspeakable wrath and by the doom, called down by their father's curse, which they shared without discord.

[900] Groaning spreads throughout the city, too: the walls groan; the land that loves its sons groans. But for those who come after them there remains their property, on which account the strife of those terrible-fated men came to fulfillment in death. In their haste to anger they apportioned their property so that each has an equal share. To those who loved them their reconciler is not blameless, nor is Ares agreeable. Under strokes of iron they are come to this, and under strokes of iron there await them — what, one might perhaps ask — shares in their father's tomb.

[915] Our shrill, heart-rending wail goes with them — product of lamentation and pain felt of its own accord — a wail from a distressed mind, joyless, pouring forth tears from a heart that wastes away as I weep for these two princes.

[922] Over these poor men it can be said that they did much to harm our citizens and also the ranks of all the foreigners who died in abundance in the fighting.

[926] Ill-fated beyond all women who are called by the name of mother is she who bore them. After she made her own child her own husband, she gave birth to these sons, who have thus ended their lives with kindred hands giving death for death.

[933] Of the same seed, in truth, they were utterly destroyed in unloving divisions, in maddened discord, in the ending of their strife.

[937] Their hatred has ceased. Their life has been mingled in the blood-soaked earth. Now truly their blood is one. Ruthless is that which resolved their strife, the stranger from across the sea, sharpened iron rushed from the fire.

[945] Ruthless, too, was Ares, the cruel divider of their property, who made their father's curses come true. They hold in misery their allotted portion of god-given sorrows. Beneath their corpses there will be boundless wealth of earth.

[949] Ah, you have wreathed your race with many troubles! In the final outcome the Curses have raised their piercing cry, now that the family is turned to flight in all directions. A trophy to Ruin now stands at the gate where they struck each other and where, having conquered them both, the divine power stayed its hand.

*[The following antiphonal dirge is sung by the two sisters — Antigone standing by the bier of Polynices, Ismene by that of Eteocles.]*

ANTIGONE

[957] You were struck as you struck.

ISMENE

[957] You died as you killed.

ANTIGONE

[958] By the spear you killed —

ISMENE

[959] By the spear you died —

ANTIGONE

[960] Your deed made you wretched.

ISMENE

[961] You suffering made you wretched.

ANTIGONE

[962] Let the lament come.

ISMENE

[963] Let the tears come.

ANTIGONE

[964] You are laid out for mourning —

ISMENE

[965] Though you did the killing.

ANTIGONE

[966] Ah me!

ISMENE

[966] Ah me!

ANTIGONE

[967] My heart is mad with wailing.

ISMENE

[968] My heart groans within me.

ANTIGONE

[969] Ah, the grief, brother all-lamentable.

ISMENE

[970] And you also, brother all-wretched.

ANTIGONE

[971] You perished at the hands of your nearest and dearest.

ISMENE

[972] And you killed your nearest and dearest.

ANTIGONE

[973] Twofold to tell of —

ISMENE

[974] Twofold to look upon —

ANTIGONE

[975] Are these sorrows so close to those.

ISMENE

[976] Fraternal sorrows stand close by fraternal sorrows.

CHORUS

[977] O Fate, giver of grievous troubles, and awful shade of Oedipus,  
black Erinyes, you are indeed a mighty force.

ANTIGONE

[980] Ah, me

ISMENE

[980] Ah, me

ANTIGONE

[981] Sorrows hard to behold —

ISMENE

[982] He showed me when he returned from exile.

ANTIGONE

[983] But he made no return after he had killed.

ISMENE

[984] He was saved, but lost his life.



ANTIGONE

[985] He lost it, all too truly.

ISMENE

[986] And took this one's life away.

ANTIGONE

[987] Wretched family!

ISMENE

[988] Wretched suffering!

ANTIGONE

[989] Kindred sorrows full of groans!

ISMENE

[990] Sorrows steeped in tripled griefs.

CHORUS

[991] O Fate, giver of grievous troubles, and awful shade of Oedipus,  
black Erinyes, you are indeed a mighty force.

ANTIGONE

[994] Now you know of the Erinyes by experience —

ISMENE

[995] And you are made aware no later —

ANTIGONE

[996] When you came back to our city.

ISMENE

[997] Yes, to face him with your spear.

ANTIGONE

[998] A tale of destruction!

ISMENE

[999] Destruction to look upon!

ANTIGONE

[1000] Oh, the grief —

ISMENE

[1001] Oh, the evils —

ANTIGONE

[1002] For home and land.

ISMENE

[1003] Above all for me,

ANTIGONE

[1004] And more also for me.

ISMENE

[1005] Ah I pity your grievous suffering, my king.

ANTIGONE

[1006] Pity for you both, most lamentable of all men.

ISMENE

[1007] You were possessed by delusion.

ANTIGONE

[1008] Where shall we lay them in the earth?

ISMENE

[1009] Ah, where their honor is greatest.

ANTIGONE

[1010] To lie beside their father, a cause for him of sorrow.

[*Enter a Herald.*]

HERALD

[1011] It is my duty to announce the will and decrees of the council on behalf of the people of this our Cadmean city.

[1013] It is decreed, first, that Eteocles here, on account of his goodwill towards the city, is to be buried in a kindly grave in its soil; for hating the enemy he chose death in the city and driven by piety towards his ancestral shrines, he died without reproach where it is an honor for the young to die. This is how I was commanded to speak regarding him. But as for his brother, it is decreed that this corpse of Polyneices is to be cast out of the city unburied to be torn by dogs, since he would have been the destroyer of the land of the Cadmeans, if one of the gods had not used his brother's spear to prevent him. Even in death he will retain the stain of his guilt against his fathers' gods, whom he dishonored when he launched a foreign army against the city to take it. For this reason it is decreed that he will receive his reward by being buried without honor beneath the winged birds; and that no labor of the hands shall attend him by building up a burial mound nor shall anyone offer him reverence in shrill-sung laments. He is to be refused the honor of being carried in funeral procession by his loved ones. Such is the decree of the Cadmean authorities.

#### ANTIGONE

[1032] I at least will say something to the rulers of the Cadmeans: even if no one else is willing to share in burying him, I will bury him alone and risk the peril of burying my own brother. Nor am I ashamed to act in defiant opposition to the rulers of the city. A thing to be held in awe is the common womb from which we were born, of a wretched mother and unfortunate father. Therefore, my soul, willingly share his evils, even though they are unwilling, and live in kindred spirit with the dead. No hollow-bellied wolves will tear his flesh — let no one “decree” that! Even though I am a woman, I will myself find the means to give him burial and a grave, carrying the earth in the fold of my linen robe. With my own hands I will cover him over — let no one “decree” it otherwise. Take heart, I will have the means to do it.

#### HERALD

[1048] I forbid you to act thus in violation of the city.

#### ANTIGONE

[1049] I forbid you to make useless proclamations to me.

HERALD

[1050] And yet a citizenry that has escaped evil can be harsh.

ANTIGONE

[1051] Let it be harsh! This man will not be unburied.

HERALD

[1052] What! Will you honor with burial a man whom the city detests?

ANTIGONE

[1053] For a long time now the gods have ceased to hold him in honor.

HERALD

[1054] No, he was honored until he put this land in jeopardy.

ANTIGONE

[1055] He suffered evil and gave evil in return.

HERALD

[1056] But this act was against all the citizens, not only one man.

ANTIGONE

[1057] Discord is the last of the gods to close an argument. I will bury him. Put an end to your big talk.

HERALD

[1059] Well then, follow your own rash plan, but I forbid it.

[*Exit.*]

CHORUS

[1060] Ah, misery! O Erinyes, far-famed destroyers of families, goddesses of death who have thus laid ruin to the family of Oedipus, digging it up from the roots! What will happen to me? What should I do? What plan shall I devise? How can I have the heart neither to weep for you nor escort you to your tomb? But I am afraid and turn away in terror of the citizens. You, at least, Eteocles, will have many

mourners, while he, wretched man, departs without lamentation and has a dirge sung only by one sister. Now who could comply with that?

#### FIRST HALF-CHORUS

[1072] Let the city take action or not take action against those who lament for Polynices. We, at all events, will go and bury him with her, following the funeral procession. For this grief is shared by all our race, and the city approves as just different things at different times.

#### SECOND HALF-CHORUS

[1078] We will go with this other corpse, as the city and justice, too, approves. For after the blessed gods and powerful Zeus, he it was who saved the city of the Cadmeans from being capsized and flooded by a wave of foreign men — he beyond all others.

[*Exeunt omnes.*]

# THE SUPPLIANTS



*Translated by Herbert Weir Smyth*

*The Suppliants* appeared in 463 BC when democratic undercurrents were running through Athens in advance of the establishment of a new democratic government in 461 BC. In the play, the Danaids, the fifty daughters of Danaus, founder of Argos, flee a forced marriage to their cousins in Egypt. They turn to King Pelasgus of Argos for protection, but Pelasgus refuses until the people of Argos weigh in on the decision, a distinctly democratic move on the part of the king. The people decide that the Danaids deserve protection and they are allowed within the walls of Argos despite Egyptian protests.

*The Suppliants* is the first play part of a trilogy, which was followed by two lost plays *The Egyptians* and *The Danaids*. A plausible reconstruction of the trilogy's last two-thirds runs thus: during the course of the war, King Pelasgus has been killed, and Danaus rules Argos. He negotiates a peace settlement with Aegyptus, as a condition of which, his fifty daughters will marry the fifty sons of Aegyptus. Danaus secretly informs his daughters of an oracle predicting that one of his sons-in-law would kill him; he therefore orders the Danaids to murder their husbands on their wedding night. His daughters agree. *The Danaids* would open the day after the wedding.

In short order, it is revealed that forty-nine of the Danaids killed their husbands as ordered; Hypermnestra, however, loved her husband Lynceus, and thus spared his life and helped him to escape. Angered by his daughter's disobedience, Danaus orders her imprisonment and, possibly, her execution. In the trilogy's climax and dénouement, Lynceus reveals himself to Danaus, and kills him (thus fulfilling the oracle). He and Hypermnestra will establish a ruling dynasty in Argos. The other forty-nine Danaids are absolved

of their murderous crime, and married off to unspecified Argive men. The satyr play following this trilogy was titled *Amymone*, after one of the Danaids.



*The Danaides (1903) by John William Waterhouse*



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## **DRAMATIS PERSONAE**

DANAÛS

PELASGUS, King of Argos

HERALD of the Sons of Aegyptus

CHORUS of the Daughters of Danaüs

Attendant Maidens

SCENE. — A sacred precinct on the shore not far from Argos. Many images of the gods are visible whose collective worship is denoted by a common altar.

TIME. — Prehistoric.

## ARGUMENT

Io, daughter of Inachus, King of Argos, was priestess of Hera, whose jealousy of her lord's love for the maiden brought upon her victim marring of mind and body; and she was driven distraught and in the semblance of a heifer made to wander over land and sea until she came to the land of the Nile. There she regained her human form by the mysterious touch of her lover Zeus, and bore a child Epaphus, from whom sprang Libya, and from her Belus and Agenor. Between Belus's two sons, Aegyptus and Danaüs, strife arose, and the fifty sons of Aegyptus wished to possess by forced marriage the fifty daughters of Danaüs. But the maidens, loathing the violence of their kinsmen, fled amain with their father to Argos, the home of their primal mother, and besought sanctuary from the king of that land, Pelasgus.

The hesitation of the king to vindicate to the suppliants the right of asylum, the triumph of that right by vote of the people of Argos, the arrival of the suitors in pursuit, preceded by their herald demanding the surrender of the maidens, and his repulse through threatening war, constitute the action of the play.

The sequel was contained in the Egyptians and the Danaïdes.

Danaüs, forced to acquiesce to the demands of his nephews, enjoins upon his daughter the duty of killing their bridegrooms on the marriage night. All, save Hypermnestra, obey; she with splendid perfidy spares Lynceus out of love; and when brought to trial is defended by the goddess Aphrodite pleading that love of man and woman is sanctified by the love of Heaven for Earth.

## THE SUPPLIANTS

*[Enter a company of maidens, who have fled from Egypt and just landed on the shores of Argos; with them is their father.]*

### CHORUS

[1] May Zeus who guards suppliants look graciously upon our company, which boarded a ship and put to sea from the outlets of the fine sand of the Nile. For we have fled Zeus' land whose pastures border Syria, and are fugitives, not because of some public decree pronounced against blood crime, but because of our own act to escape the suit of man, since we abhor as impious all marriage with the sons of Aegyptus. It was Danaus, our father, adviser and leader, who, considering well our course, decided, as the best of all possible evils, that we flee with all speed over the waves of the sea and find a haven on Argos' shore. For from there descends our race, sprung from the caress and breath of Zeus on the gnat-tormented heifer.

[19] To what kinder land than this could we come with these wool-wreathed branches in our hands, sole weapons of the suppliant? O realm, O land, and clear water; gods on high and earth-bound powers, grievous in your vengeance, which inhabit the tomb; and you, Zeus the Savior, invoked third, the guardian of the habitations of righteous men: receive as suppliants this band of women with the compassionate spirit of the land. But the thronging swarm of violent men born of Aegyptus, should they set foot upon this marshy land, drive them seaward — and with them their swift ship — and there may they encounter a cruel sea with thunder, lightning, and rain-charged winds, and perish by the tempest's buffeting blasts, if they ever lay their hands on us, their cousins, and mount unwilling beds from which Right holds them aloof.

[40] And now I invoke, as our champion from beyond the sea, the calf born of Zeus, the offspring of the flower-grazing cow, our ancestress, the caress of Zeus' breath. The appointed period confirmed itself in a name suited to the event — Epaphus, to whom she gave birth. To

him I cry for help. And now in the region wherein our first mother pastured, by recounting the story of her distress of long ago, I shall now set forth reliable proofs to the inhabitants of the land; and other evidence, though unexpected, will yet appear. Men will come to know the truth as my tale proceeds.

[58] Now if by chance there be some neighbor in the land who knows the song of birds, when our complaint greets his ear, he will fancy that he hears the voice of Metis, Tereus' piteous wife, the hawk-chased nightingale.

[63] For she, constrained to leave her green leaves, laments pitifully her accustomed haunts, and composes the tale of her own child's doom — how he perished, destroyed by her own hand, victim of the wrath of an unnatural mother.

[68] Even so I, indulging my grief in Ionian strains, pain my tender face summered by Nile's sun and my heart unexercised in tears; and I gather the flowers of grief, anxious whether there is any friendly kinsman here to champion our band which has fled from the haze-shrouded land.

[76] But, gods of our race, hear, and regard with favor the cause of righteousness; if you refuse youth fulfillment of its arrogant desires, and readily abhor violence, you would be righteous toward marriage. Even for those who flee hard-pressed from war there is an altar, a shelter against harm through respect for the powers of heaven.

[86] But may Zeus grant that it go well with us. For Zeus' desire is hard to trace: it shines everywhere, even in gloom, together with fortune obscure to mortal men.

[91] Safely it falls, and not upon its back, whatever deed comes to pass at Zeus' nod; for the pathways of his understanding stretch dark and tangled, beyond comprehension.

[96] From their high-towering hopes he hurls mankind to utter destruction; yet he does not marshal any armed violence — all that is

wrought by the powers divine is free from toil. Seated on his holy throne, unmoved, in mysterious ways he accomplishes his will.

[104] So let him look upon human outrageousness — in what way it shoots up men in their wooing of us, sprouted from thoughts of evil intent, having a frenzied purpose as its irresistible spur, and deluded, turning its thoughts to folly.

[112] Such piteous strains of woe I utter in my pain, now shrill, now deep, blended with falling tears — Alas, alas! groans appropriate to funeral wails; though I live, I chant my own dirge.

[117] I invoke Apia's hilly land — for well, O land, you understand my barbarous speech — , and many times I lay my hands upon my Sidonian veil and tear its linen fabric to shreds.

[123] Sacrifices in satisfaction of vows are given freely to the gods when all fares well, if only there be escape from death. Alas, alas, perplexing troubles! Where will this wave of trouble bear me away?

[128] I invoke Apia's hilly land — for well, O land, you understand my barbarous speech — , and many times I lay my hands upon my Sidonian veil and tear its linen fabric to shreds.

[134] Our oars, indeed, and our timbered ship, bound with yellow rope to withstand the sea, sped me on by help of favoring winds, unharmed by all tempests; nor have I reason for complaint. But may the all-seeing Father establish a kindly issue in due time —

[141] That the mighty race of our honorable mother escape the embrace of man (ah me), unwedded, unvanquished.

[144] And may Zeus' pure daughter, she who holds securely the sacred wall, willingly, meeting my will, look upon me; and, grieved at our pursuit, come with all her might, a virgin to a virgin's aid, to deliver me —

[151] That the mighty race of our honorable mother may escape the

embrace of man (ah me), unwedded, unvanquished.

[154] Yet, if she will not, we, a dark, sun-burned race, with suppliant boughs will invoke the underworld Zeus, Zeus the great host of the dead; for if the gods of Olympus hear us not, we will hang ourselves.

[163] Ah Zeus! On account of the poisonous hate of Io vengeance from the gods pursues us. I know your consort's sky-conquering spite; for a stormy sea follows a harsh wind.

[168] And Zeus shall then be liable to the charge of injustice that he hates the child of the heifer, the child whom he himself begat long ago, his very own, and now he holds his face averted from our prayers. May he from above hear our call!

[176] Ah Zeus! On account of the poisonous hate of Io vengeance from the gods pursues us. I know your consort's sky-conquering spite; for a stormy sea follows a harsh wind.

DANAUS

[167a] My children, you must be prudent. A prudent captain of your voyage was your reliable old father here with whom you came. And now that I have considered with foresight what may befall us here on land, I charge you, record my injunctions on the tablets of your minds and guard them.

[180] I see dust, the voiceless herald of an army; the axle-driven wheels are not silent in their sockets. I behold a throng, armed with shields and holding spears, with steeds and curved chariots. Perhaps they are the princes of the land come to look on us, informed by messengers. But whether a harmless man or one driven by savage wrath rouses this expedition, it is better, damsels, in any case, to seat yourselves at that mound sacred to the assembled gods. Stronger than a castle is an altar — an impenetrable shield. As quick as you can, gather in your left hands your white-wreathed suppliant boughs, sacred emblems of Zeus the merciful. Reply to the strangers, as is fitting for aliens, in piteous and plaintive language of necessity, telling them clearly of your flight, how it was unstained by deed of

blood. Above all let no arrogance accompany your speech, and reveal nothing impious in your peaceful eyes, from your respectful face. In your speech neither interrupt, nor hesitate — for this would offend these people. And remember to be submissive: you are an alien, a fugitive, and in need. Bold speech does not suit the weak.

#### CHORUS

[204] Father, your words are prudent, and they fall on prudent ears. I will take heed of your wise words, and hold them in memory. May Zeus, the author of our race, behold us!

#### DANAUS

[210] May he indeed behold you, and with a gracious eye.

#### CHORUS

[208] I would like even now to be seated by your side.

#### DANAUS

[207] Then do not delay, but put your purpose into action.

#### CHORUS

[209] O Zeus, have pity upon our troubles lest we are ruined.

#### DANAUS

[211] If he wishes it so, all will end well.

#### CHORUS

[*A verse is here lost.*]

#### DANAUS

[212] Invoke now also that bird of Zeus

#### CHORUS

[213] We invoke the saving beams of the sun.

#### DANAUS

[214] Pure Apollo, too, who, though a god, was exiled once from heaven.



## CHORUS

[215] Knowing our lot, he may well have pity on mortals.

## DANAUS

[216] May he have pity indeed, and stand by ready to defend.

## CHORUS

[217] Whom, further, of these divinities must I invoke?

## DANAUS

[218] I behold a trident here, the token of its god.

## CHORUS

[219] Well did he send us here and well may he receive us in this land.

## DANAUS

[220] Here, too, is Hermes, according to the Hellenic custom.

## CHORUS

[221] May he then announce good tidings to the free!

## DANAUS

[222] Honor to the mutual altar of all these protecting powers; and seat yourselves on holy ground like a flock of doves in dread of hawks of the same feathered tribe — kindred, yet foes, who would defile their race. If bird prey on bird, how can it be pure? And how can man be pure who would seize from an unwilling father an unwilling bride? For such an act, not even in Hades, after death, shall he escape arraignment for outrage. There also among the dead, so men tell, another Zeus holds a last judgment upon misdeeds. Take heed and reply in this manner, that victory may attend your cause.

*[Enter the King of Argos with men-at-arms.]*

## KING

[234] From where comes this band we address, clothed in foreign attire and luxuriating in closely-woven and barbaric robes? For your apparel is not that of the women of Argos, nor yet of any part of

Hellas. How you have gained courage thus fearlessly to come to this land, unheralded and friendless and without guides, this makes me wonder. And yet, truly, I see that branches usually carried by suppliants are laid by your side before the gods assembled here — as to this alone can Hellas guess with confidence. As for the rest, there is still much I should with reason leave to conjecture, if your voice were not here to inform me.

## CHORUS

[246] You have not spoken falsely about our clothing. But, for my part, how am I to address you? As commoner, as spokesman, bearer of the sacred wand, or as ruler of the realm?

## KING

[249] As for that, answer and speak to me with confidence. For I am Pelasgus, offspring of Palaechthon, whom the earth brought forth, and lord of this land; and after me, their king, is rightly named the race of the Pelasgi, who harvest the land. Of all the region through which the pure Strymon flows, on the side toward the setting sun, I am the lord. There lies within the limits of my rule the land of the Perrhaebi, the parts beyond Pindus close to the Paeonians, and the mountain ridge of Dodona; the edge of the watery sea borders my kingdom. I rule up to these boundaries.

[260] The ground where we stand is Apian land itself, and has borne that name since antiquity in honor of a healer. For Apis, seer and healer, the son of Apollo, came from Naupactus on the farther shore and purified this land of monsters deadly to man, which Earth, defiled by the pollution of bloody deeds of old, caused to spring up — plagues charged with wrath, an ominous colony of swarming serpents. Of these plagues Apis worked the cure by sorcery and spells to the content of the Argive land, and for reward thereafter earned for himself remembrance in prayers.

[271] Now that you have my testimony, declare your lineage and speak further — yet our people do not take pleasure in long discourse.

## CHORUS

[274] Our tale is brief and clear. Argives we claim to be by birth, offspring of a cow blest in its children. And the truth of this I shall confirm in full.

## KING

[277] Foreign maidens, your tale is beyond my belief — how your race can be from Argos. For you are more similar to the women of Libya and in no way similar to those native to our land. The Nile, too, might foster such a stock, and like yours is the Cyprian impress stamped upon female images by male craftsmen. And of such aspect, I have heard, are nomad women, who ride on camels for steeds, having padded saddles, and dwell in a land neighboring the Aethiopians. And had you been armed with the bow, certainly I would have guessed you to be the unwed, flesh-devouring Amazons. But inform me, and I will better comprehend how it is that you trace your race and lineage from Argos.

## CHORUS

[292] Is there a report that once in this land of Argos Io was ward of Hera's house?

## KING

[294] Certainly she was; the tradition prevails far and wide.

## CHORUS

[295] And is there some story, too, that Zeus was joined in love with a mortal?

## KING

[297] This entanglement was not secret from Hera.

## CHORUS

[298] What then was the result of this royal strife?

## KING

[299] The goddess of Argos transformed the woman into a cow.

CHORUS

[300] And while she was a horned cow, did not Zeus approach her?

KING

[301] So they say, making his form that of a bull lusting for a mate.

CHORUS

[302] What answer then did Zeus' stubborn consort give?

KING

[303] She placed the all-seeing one to stand watch over the cow.

CHORUS

[304] What manner of all-seeing herdsman with a single duty do you mean?

KING

[305] Argus, a son of Earth, whom Hermes slew.

CHORUS

[306] What else did she contrive against the unfortunate cow?

KING

[307] A sting, torment of cattle, constantly driving her on.

CHORUS

[308] They call it a gadfly, those who dwell by the Nile.

KING

[309] Well then, it drove her by a long course out of the land.

CHORUS

[310] Your account agrees with mine in all respects.

KING

[311] So she came to Canopus and to Memphis.

CHORUS

[312] And Zeus begot a son by the touching of his hand.

KING

[313] Who is it then that claims to be the cow's Zeus-begotten calf?

CHORUS

[315] Epaphus, and truly named from "laying on of hands."

KING

[And who was begotten of Epaphus?]

CHORUS

[316] Libya, who reaps the fruit of the largest portion of the earth.

KING

[What offspring, then, did Libya have?]

CHORUS

[Agenor was her first child born.]

KING

[318] And who was his offspring?

CHORUS

[319] Belus, who had two sons and was father of my father here.

KING

[320] Now tell me his wisely-given name.

CHORUS

[321] Danaus: and he has a brother with fifty sons.

KING

[322] Reveal his name ungrudgingly.

CHORUS

[323] Aegyptus; and now that you know my ancient lineage, I pray you to help a band that is Argive by descent.

KING

[325] I think you indeed have some share in this land from old. But

how did you bring yourselves to leave the home of your fathers?  
What stroke of fortune befell you?

### CHORUS

[328] Lord of the Pelasgians, of varying color are the ills of mankind,  
and nowhere can you find trouble of the same plume. For who  
dreamed that a kindred race, sprung of old, would thus in unexpected  
flight find haven at Argos, fleeing in terror through loathing of the  
marriage-bed?

### KING

[333] Why have you come as suppliants of these gods congregated  
here, holding in your hands those white-wreathed, fresh-plucked  
boughs?

### CHORUS

[335] So as not to be made slave to Aegyptus' race.

### KING

[336] By reason of hatred? Or do you speak of unlawfulness ?

### CHORUS

[337] Who would purchase their lords from among their kin?

### KING

[338] In this way families have enhanced their power.

### CHORUS

[339] And it is easy then, if things go ill, to separate from a wife.

### KING

[340] How then am I to deal with you in accordance with my sacred  
duty?

### CHORUS

[341] By not surrendering us at the demand of Aegyptus' sons.

### KING

[342] A serious request — to take upon myself a dangerous war.

CHORUS

[343] But Justice protects her champions.

KING

[344] True, if she had a share in the matter from the beginning.

CHORUS

[345] Show reverence for the ship of state thus crowned.

KING

[346] I shrink as I gaze upon these shaded shrines.

CHORUS

[347] Yet heavy is the wrath of Zeus, god of the suppliant. Son of Palaechthon, lord of the Pelasgians, hear me with a benign heart. Behold me, your suppliant, a fugitive, running around like a heifer chased by wolves upon precipitous crags, where, confident in his help, she lows to tell the herdsman of her distress.

KING

[354] I see a company of assembled gods assenting beneath the shade of fresh-plucked boughs. Nevertheless may this affair of claimants to the friendship of our city bring no mischief in its wake! And let no feud come upon the state from causes unforeseen and unforested; for the state has no need of such trouble.

CHORUS

[359] Indeed, may Justice, daughter of Zeus the Apportioner, Justice who protects the suppliant, look upon our flight that it bring no mischief in its wake. But you, aged in experience, learn from one of younger birth. If you show mercy to a suppliant . . . from a man of holiness.

KING

[365] It is not my own house at whose hearth you sit. If the state is stained by pollution in its commonalty, in common let the people

strive to work out the cure. For myself, I will pledge no promise before I have communicated these events to all the citizens.

### CHORUS

[370] You are the state, you are the people. Being subject to no judge, you rule the altar, your country's hearth by your will's sole ordinance; and, enthroned in sole sovereignty, you determine every issue. Beware pollution!

### KING

[376] Pollution on my enemies! But without harm I do not know how to help you. And yet again, it is not well advised to slight these supplications. I am perplexed, and fear possesses my soul whether to act, or not to act and take what fortune sends.

### CHORUS

[381] Look to him who looks down from above, to him, the guardian of mortals sore-distressed, who appeal to their neighbors, yet do not obtain the justice that is their right. The wrath of Zeus, the suppliant's god, remains, and will not be softened by a sufferer's complaints.

### KING

[387] If the sons of Aegyptus have authority over you by the law of your country claiming that they are nearest of kin, who would wish to contest it? You must plead in accordance with the laws of the land you have fled, that they have no authority over you.

### CHORUS

[392] Never, oh never, may I fall subject to the power and authority of these men. I am determined to flee to escape this marriage that offends my soul, piloting my course by the stars. Take Justice as your ally, and render judgment for the cause deemed righteous by the gods.

### KING

[397] The judgment is not easy — do not make me the judge. I have declared already that, though I am ruler, I will not do this thing



without the consent of my people, lest hereafter, if any evil befall, the people should say, "You honored aliens and brought ruin upon your own land."

### CHORUS

[402] Kindred to both in blood, Zeus surveys both sides alike in this dispute with an impartial scale, apportioning, as is due, to the wicked their wrongdoing and to the godly their works of righteousness. When these things are thus equally balanced, why do you fear to act justly?

### KING

[407] Surely there is need of deep and salutary counsel; need for a keen-sighted eye, not confused, to descend, like some diver, into the depths; that to the state above all things this matter may not work mischief, but may end well for us; that strife may not seize you for its prize, nor yet that we surrender you from these seats of sanctuary, and bring upon ourselves the dire, abiding vengeance of the all-destroying god, who, even in the realm of Death, does not set his victim free. Surely you cannot think there is no need of salutary counsel?

### CHORUS

[418] Take counsel, and, as is your sacred duty, prove yourself our sacred champion. Do not betray the fugitive who has been impiously cast out and driven from afar. And see me not ravished from this sanctuary of many gods, oh you who hold sovereign power over the land. Recognize men's wantonness, and guard against wrath. Do not see your suppliant dragged, in spite of justice, from the images of the gods, like a horse by the bridle, and see rude hands laid upon my fine-woven robes. For be assured of this — whichever end you bring to pass, to your children and house does it remain to make full payment. Consider these just ordinances of God.

### KING

[438] I have considered them; and I am driven to this cruel predicament. I must take upon myself a mighty war against one side

or the other. There is no escape, it is as firmly fixed as a ship's hull drawn tight by windlasses. There is no result without grievous hurt. Now when goods are plundered from a homestead, other goods may come by grace of Zeus, guardian of household wealth; as a tongue that has shot arrows beside the mark, one speech may be the healer of another. But to avoid the shedding of kindred blood, surely there is need of sacrifice and that many a victim fall to many a god as a deliverance from impending harm. For truly, it is to my undoing that I have come into this quarrel; and yet I prefer to be unskilled rather than practised in the lore of foretelling ill. But may my judgment belie itself and all go well!

#### CHORUS

[455] Hear now the end of my appeals for compassion.

#### KING

[456] I hear; say on. It shall not escape me.

#### CHORUS

[457] I have breast-bands and girdles to gather up my robes.

#### KING

[458] Such things are proper, no doubt, for women.

#### CHORUS

[459] In these then, be sure, I have a beautiful instrument —

#### KING

[460] Tell me what speech you plan to utter.

#### CHORUS

[461] If you will not give some pledge to this group —

#### KING

[462] What will the contrivance of the sashes do for you?

#### CHORUS

[463] To adorn these images with tablets of strange sort.

KING

[464] Your words are riddling; come, explain in simple speech.

CHORUS

[465] To hang ourselves from the statues of these gods.

KING

[466] I detect a threat that is a lash upon my heart.

CHORUS

[467] You have grasped my intention, for I have cleared your vision.

KING

[468] And on many sides there are difficulties hard to wrestle with; for, like a flood, a multitude of ills bursts on me. It is a sea of ruin, fathomless and impassable, which I am launched upon, and nowhere is there a haven from distress. For should I not pay the debt due to you, the pollution you name is beyond all range of speech; yet if I take my stand before the walls and try the issue of battle with the sons of Aegyptus, your kinsmen, how will the cost not mount to a cruel price — men's blood to stain the ground for women's sake?

[478] And yet the wrath of Zeus who guards the suppliant compels my reverence; for supreme among mortals is the fear of him. Aged father of these maidens, take these boughs straightway in your arms and place them upon other altars of the country's gods, that all the natives may see the sign that you have come in supplication. And let no random word fall against me; for the people could complain against authority. It may well be that some, stirred to compassion at the sight, will hate the wantonness of the troop of males, and that the people will be more friendly towards you; for all men are well disposed to the weaker cause.

DANAUS

[490] We consider it worth much to have gained a champion who is compassionate. Yet send escorts and guides of the country's people with me so we may find where the gods who protect your city have their altars at the temple porches and their . . . seats, and that we may

go safely through the town. My shape is unlike yours, for Nile and Inachus rear a different race. Beware lest boldness give birth to fear; for through ignorance men have slain those they love.

KING

[500] Come, men, the stranger speaks well. Be his guides to the altars of the city and to the sanctuaries of the gods. Do not speak at length with whomever you meet on the way while you are bringing this seafarer to be a suppliant at the hearths of the gods.

*[Exit Danaus with attendants.]*

CHORUS

[504] You told him, and let him go as directed. But what of me? What am I to do? Where do you assign security to me?

KING

[506] Leave your boughs here, tokens of your distress.

CHORUS

[507] Behold, I leave them at your signal and command.

KING

[508] Go now along this level space about the sanctuary.

CHORUS

[509] But it is not holy ground. How can it keep me safe?

KING

[510] Be assured, we will not surrender you to winged creatures' ravishment.

CHORUS

[511] But what about those whom we dread worse than evil serpents?

KING

[512] Speak with good omen, as I have spoken auspiciously to you.

## CHORUS

[513] No wonder I am fretful through alarm of mind.

## KING

[514] Excessive fear is always uncontrolled.

## CHORUS

[515] Cheer my heart by deeds as well as words.

## KING

[516] Your father will not leave you here alone for long. I am going now to call together the people of the land, that I may make the masses friendly; and I will instruct your father in what things he should say. Now stay here and beseech the gods of the land with prayers to grant what you desire, while I go to advance your cause. May persuasion and efficacious fortune attend me!

[*Exit with attendants.*]

## CHORUS

[524] Lord of lords, most blessed among the blessed, power most perfect among the perfect, O blessed Zeus, hear! And from your offspring ward off in utter abhorrence the lust of men, and into the purple sea cast their black-benched madness!

[531] Look benignly upon the women's cause, look upon our race ancient in story, and recall the happy tale of our ancestress, the woman of your love. Show that you remember all, you who laid your hand upon Io. It is from Zeus that we claim descent, and it is from this, our homeland, that we went forth.

[538] I have come here to the prints of ancient feet, my mother's, even to the region where she was watched while she browsed among the flowers — into that pasture, from which Io, tormented by the gad-fly's sting, fled in frenzy, traversing many tribes of men, and according to fate, cut in two the surging strait, marking off the land upon the farther shore.

[547] And through the land of Asia she gallops, straight through

sheep-pasturing Phrygia, and she passes the city of Teuthras among the Mysians, and the hollow vales of Lydia, across the mountains of the Cilicians and the Pamphylians, speeding over ever-flowing rivers and earth deep and rich, and the land of Aphrodite that teems with wheat.

[556] Harassed by the sting of the winged herdsman she gains at last the fertile groves sacred to Zeus, that snow-fed pasture assailed by Typho's fury, and the water of the Nile that no disease may touch — maddened by her ignominious toils and frenzied with the pain of Hera's torturing goad.

[565] And mortals, who in those days dwelled in the land, shook with pallid terror at the terrible sight as they beheld a being fearsome, half-human, part cow and part of woman; and they were astonished at the monstrous thing. And then, at last, who was it who calmed the far-wandering, the wretched, the sting-tormented Io?

[574] Zeus, it was, through endless time, the lord, . . . and by the unharmed might of his hand, and by his divine breath, she gained rest, and let fall the sorrowing shame of tears. And, taking Zeus as her support, according to a true story, she bore a blameless son —

[582] Throughout long ages blessed. All the earth cries aloud, "This is in very truth the offspring of life-giving Zeus; for who else could have endured the suffering plotted by Hera?" Call this the work of Zeus and this his race sprung from Epaphus and you will hit the truth.

[590] Which of the gods has accomplished deeds which, with good reason, warrant more justly my appeal to him? Father himself and lord, he planted us with his own hand; he is the mighty fashioner of our race, ancient in wisdom, who devises everything, whose breath makes all things prosper, Zeus himself.

[595] He does not sit upon his throne by mandate of another and hold his dominion beneath a mightier. No one sits above him whose power he holds in awe. He speaks, and it is done — he hastens to

execute whatever his counselling mind conceives.

[*Re-enter Danaus.*]

DANAUS

[600] Be of good cheer, my children, all goes well on the part of the citizens. Decrees, carrying full authority, have been passed.

CHORUS

[602] Hail, our envoy, harbinger of tidings most welcome, But tell us — to what end has the decision been carried, and to what course does the majority of the people's votes incline?

DANAUS

[605] Action was taken by the Argives, not by any doubtful vote but in such a way as to make my aged heart renew its youth. For the air bristled with right hands held aloft as, in full vote, they ratified this resolution into law: "That we are settlers in this land, and are free, subject to no seizure, and secure from robbery of man; that no one, native or alien, lead us captive; but, if they turn to violence, any landholder who refuses to rescue us, should both forfeit his rights and suffer public banishment." Such was the persuasive speech that the king of the Pelasgians delivered on our behalf, uttering the solemn warning that never in the future should the city feed the great wrath of Zeus, protector of the suppliant; and declaring that, should a twofold defilement — from strangers and from natives at once — arise before the city, it would become fodder for distress past all relief. Hearing these words, the Argive people, waiting for no proclamation of crier, voted by uplifted hand that this should be so. It was the Pelasgian people, won readily to assent, who heard the subtle windings of his speech; but it was Zeus who brought the end to pass.

CHORUS

[625] Come, let us invoke blessings upon the Argives in return for blessings. And may Zeus, god of strangers, behold the offerings of gratitude voiced by a stranger's lips, that they may in true fulfilment reach their perfect goal.

[630] Divinely-born gods! Hear now as I pour forth libations for blessings upon our kindred. Never may the wanton lord of war, insatiate of battle-cry, Ares, who reaps a human harvest in alien fields, destroy this Pelasgian land by fire; for they had compassion for us, and cast a vote in our favor, respecting our pitiable flock, suppliants in the name of Zeus.

[643] Nor did they cast their votes for the side of the males, disregarding the women's cause, since they honored the avenging eye of Zeus, against which there is no battling, and what house would have it defiling its roof? For he sits heavily upon it. They take reverent heed of their kin, petitioners of holy Zeus; therefore with pure altars shall they please the gods.

[656] Therefore let there fly forth from our overshadowed lips a prayer of gratitude. Never may pestilence empty this city of its men nor strife stain the soil of the land with the blood of slain inhabitants. But may the flower of its youth be unplucked, and may Ares, the partner of Aphrodite's bed, he who makes havoc of men, not shear off their bloom.

[667] And may the altars, where the elders gather, blaze in honor of venerable men. Thus may their state be regulated well, if they hold in awe mighty Zeus, and, most of all, Zeus the warden of the guest, who by venerable enactment guides destiny straight. We pray that other guardians be always renewed, and that Artemis-Hecate watch over the childbirth of their women.

[678] And let no murderous havoc come upon the realm to ravage it, by arming Ares — foe to the dance and lute, parent of tears — and the shout of civil strife. And may the joyless swarm of diseases settle far from the heads of the inhabitants, and to all the young people may Lyceus be graciously disposed.

[688] May Zeus cause the earth to bring forth its tribute of fruit by the produce of every season; may their grazing cattle in the fields have abundant increase, and may they obtain all things from the heavenly



powers. May minstrels sing hymns of praise at the altars; and from pure lips let there proceed the phorminx-loving chant.

[698] May the people who control the state guard its privileges free from fear — a prudent government counselling wisely for the public prosperity. And should they have recourse to arms may they inflict no loss, but grant just rights of covenant to the stranger within their gates.

[704] And may they worship forever the gods who possess the land [with native honors of laurel bough held aloft, and oxen slain, even as their fathers did before their time. Since reverence for parents stands written third among the statutes of Justice, to whom honor supreme is due.

#### DANAUS

[710] I commend these sensible prayers, dear children; but do not be troubled yourselves when you hear the unexpected and startling tidings your father has to tell. From my post of look-out here on the sanctuary of suppliants I see that ship; for it is well-marked and does not escape me: the trimming of its sail, its side-guards, and the prow that with its eyes scans its onward course, obeying — all too well for those to whom it is unfriendly — the guiding rudder at the stern. The men on board are plainly seen, their black limbs showing from their white attire. The rest of the ships and all the assisting fleet stand clear in view: but the leading ship herself has furled her sail and draws near the shore with full sweep of sounding oars. Yet you must face the matter calmly and with self-control, and not be unmindful of these gods. For my part, I will secure allies and advocates to urge our cause, and return. Perhaps some herald or envoys may come, eager to seize you as a prize and drag you away, but nothing will happen: do not fear them. Yet in the event that we should be slow in bringing aid, it would be better not to forget for a moment the means of help you have here at hand. Courage! In good time, assuredly, and on the day ordained, he who dishonors the gods will suffer punishment.

#### CHORUS

[734] Father, I am afraid. With what swift wings the ships approach!  
There is not much time left. I am possessed by dreadful fear if truly  
my long flight has been of no profit. Father, I am consumed with  
fright.

DANAUS

[739] Since the vote of the Argives was final, be of good cheer, my  
children; they will fight in your defence, I know this well.

[CHORUS]

[741] Abominable is the lustful race of Aegyptus and insatiate of  
battle; and you know that all too well. In ships, stout-timbered and  
dark-prowed, they have sailed here, attended by a mighty black host,  
and in their wrath overtaken us.

DANAUS

[746] But they will find here a force with arms well-seasoned by the  
noonday heat.

[CHORUS]

[748] Do not leave me forlorn, I implore you, father. A woman  
abandoned to herself is nothing. There is no Ares in her. They are of  
evil mind, and guileful of purpose, with impure hearts, thinking no  
more of altars than carrion birds.

DANAUS

[753] This would profit us well, my children, should they incur both  
Heaven's hate and yours.

[CHORUS]

[755] Father, no fear of tridents or of things held sacred in the sight of  
Heaven will ever keep their hands from us. They are overweening,  
maddened, with unholy rage, shameless dogs that do not respect the  
gods.

DANAUS

[760] Yet there is a saying that wolves are stronger than dogs; the  
papyrus-fruit does not conquer the wheat-ear.

[CHORUS]

[762] Since they have the tempers of lewd and impious beasts, we must guard against them quickly.

DANAUS

[764] A fleet in getting under way is not so speedy, nor yet in anchoring, when the securing cables must be brought ashore; and even at anchorage shepherds of ships do not feel immediately secure, above all if they have arrived on a harborless coast when the sun is sinking into night. In a cautious pilot night is likely to beget anxiety. Then, too, the disembarking of an army cannot be effected with success before a ship has gained confidence in her moorings. But, for all your terror, remember not to neglect the gods. [I will return] when I have secured aid. The city will find no fault with a messenger, old in years, but with youth in his heart and on his tongue.

[*Exit.*]

CHORUS

[776] O land of hills, land of our righteous veneration, what is to be our lot? To what region in the Apian land are we to flee, if anywhere there be some dark hiding-place? Ah that I might become black smoke that draws near to the clouds of Zeus; or, soaring aloft without wings, vanish out of sight like viewless dust and dissolve into nothingness!

[784] The evil is no longer escapable; my heart is darkened and trembling; the look-out my father held has brought me ruin. I am undone with terror. Rather would I meet my doom in a noose than suffer the embraces of a man I loathe. Death before that, with Hades for my lord and master!

[792] Ah that somewhere in the upper air I might find a seat against which the dank clouds turn into snow, or some bare, inaccessible crag, beyond sight, brooding in solitude, beetling, vulture-haunted, to bear witness to my plunge into the depths before I am ever forced into a marriage that would pierce my heart!

[800] Thereafter I refuse not to become a booty for dogs and a banquet for the local birds; for death is freedom from misery-loving evils. Come death, death be my doom, before the marriage-bed! How can I yet find some means of escape to deliver me from marriage?

[808] Shriek aloud, with a cry that reaches heaven, strains of supplication to the gods; O father, give heed that they are somehow accomplished to my safety and tranquility. Behold deeds of violence with no kind glance in your just eyes! Have respect for your suppliants, O Zeus, omnipotent upholder of the land!

[817] For the males of the race of Aegyptus, intolerable in their wantonness, chase after me, a fugitive, with clamorous lewdness and seek to lay hold of me with violence. But yours alone is the beam of the balance, and without you what is accomplished for mortals?

*[The herald of the Egyptians is seen at a distance, with armed followers.]*

[825] Ho! Ha! Here on the land is the pirate from the ship! Before that, pirate, may you perish . . . I see in this the prelude of suffering wrought by violence. Oh! Oh! Fly for protection! Savagery beyond bearing by its insolence on sea and land alike. Lord of the land, protect us!

[HERALD]

[836] Away with you, away to the ship, as fast as your feet can carry you! If you won't, your hair shall be torn out; you'll be pricked with goads, and off will come your heads with abundant letting of gory blood. Away with you, away — and curses on you! — to the ships.

[CHORUS]

[843] Would that you had perished on your course over the great briny flood along with your lordly arrogance and your riveted ship! . . .

[HERALD]

[849] I order you to stop your shrieking. . . . Ho there! leave the sanctuary: be off to the ship! I do not respect one without honor and city.

[CHORUS]

[854] Never again may my eyes behold the cattle-nurturing stream from which increase comes to men and vigor of the blood of life. I am a native here, of ancient nobility . . . old man.

[HERALD]

[861] You will get yourself speedily on board, on board, I say, whether you will or not, by force, by force. . . .

[CHORUS]

[866] Alas, alas! So may you perish past all help, driven from your course over the surging waves by eastern breezes off the sandy tomb of Sarpedon!

HERALD

[872] Wail and shout and call upon the gods — you will not escape the Egyptian ship. Cry out, utter a strain of woe more bitter still.

[CHORUS]

[876] Alas, alas the brutal outrage with which, you crocodile, you boast arrogantly, bellowing on the sea. May the mighty Nile, who watches you, overwhelm your arrogance and destroy you.

HERALD

[882] Go to the double-prowed ship as quickly as possible. Let no one delay, for dragging by force has no mercy on locks of hair.

CHORUS

[885] Alas, father; the help of the sacred images deludes me. Like a spider, he is carrying me seaward step by step — a nightmare, a black nightmare! Oh! Oh! Mother Earth, mother Earth, avert his fearful cries! O father Zeus, son of Earth!

HERALD

[893] I do not fear the native gods, be assured. They did not rear me, nor by their nurture did they bring me to old age.

CHORUS

[895] He rages close to me, the two-footed serpent. Like some viper he lays hold of me and bites my foot. Alas, alas! Mother Earth, mother Earth, avert his fearful cries! O father Zeus, son of Earth!

HERALD

[902] If you will not resign yourself and get to the ship, rending will have no pity on the fabric of your garments.

CHORUS

[908] We are lost! O King, we are suffering impious violence!

HERALD

[906] Oh, you will soon see many kings in Aegyptus' sons. Be of good cheer: you will not have to blame lack of government.

[CHORUS]

[905] Listen! Chiefs and rulers of the city, I am threatened with violence!

[HERALD]

[909] I think I will have to seize you by the hair and drag you off since you are slow to heed my orders.

*[Enter the King with retainers.]*

KING

[911] You there! What are you doing? What kind of arrogance has incited you to do such dishonor to this realm of Pelasgian men? Indeed, do you think you have come to a land of women? For a barbarian dealing with Hellenes, you act insolently. Many are the misses of your wits, and your hits are none.

HERALD

[916] And in this case where have I gone wrong and transgressed my right?

KING

[917] First of all, you do not know how to act as a stranger.

HERALD

[918] I not know? How so, when I simply find and take my own that I had lost?

KING

[919] To what patrons of your land was your notice given?

HERALD

[920] To Hermes, the Searcher, greatest of patrons.

KING

[921] For all your notice to the gods, you do them no reverence.

HERALD

[922] I revere the deities by the Nile.

KING

[923] While ours are nothing, as I understand you?

HERALD

[924] I shall carry off these maids unless someone tears them away.

KING

[925] If you so much as touch them, you will regret it, and right soon.

HERALD

[926] I hear you; and your speech is far from hospitable.

KING

[927] No, since I have no hospitality for despoilers of the gods.

HERALD

[928] I will go and tell Aegyptus' sons about this.

KING

[929] My proud spirit will not ponder on this threat.

HERALD

[930] But that I may know and tell a plainer tale — for it is fitting that

a herald make exact report on each detail — what message am I to deliver? Who is it, am I to tell on my return, that has despoiled me of this band of women, their own cousins? It is not, I suppose, by voice of witnesses that the god of battle judges cases like this; nor is it by the gift of silver that he settles dispute; no! If that be the case, many a one shall fall and shuffle off his life.

[KING]

[938] My name? Why should I tell you? In due course of time you will learn it, you and your companions. As for these maids, if, convinced by god-fearing argument, they consent of their own free will and heartily, you may take them. But to this purpose a decree has been passed by the unanimous resolve of the people of the State, never, under compulsion, to surrender this association of women. Through their resolve the rivet has been driven home, to remain fixed and fast. Not on tablets is this inscribed, nor has it been sealed in folds of books: you hear the truth from free-spoken lips. Now get out of my sight immediately!

[HERALD]

[950] I think we are about to involve ourselves in a new war. But may victory and authority rest with the men!

[KING]

[952] It is men, I believe, you will find in the dwellers of this land; and they are no drinkers of diluted wine. [*Exit Herald.*] But take courage, all of you, and together with your handmaidens, proceed to our well-fenced town, encircled by sturdy devices of towers. As for places inside to lodge, there are plenty of the public sort. For on no modest scale do I myself live, where, in company with many others, you may occupy abodes suitably prepared; or, if it is more pleasing to you, it is free for you also to make your home in dwellings of separate sort. Of these select what is best and most to your desires. A protector you have in me and in all the inhabitants, whose resolve this is that now takes effect. Why wait for others of higher authority?

CHORUS



[966] In blessings may you abound, noble Pelasgian, in requital for your blessings! But, if it pleases you, send our brave father Danaus here to be our adviser and leader of our counsels. For it befits him, rather than ourselves, to advise us where we should establish our home and what neighborhood is friendly. All the world is ready to cast reproach on those who speak a foreign tongue. But may all be for the best! [*Exit the King.*] And you, dear handmaidens, preserving your fair fame and provoking no angry utterances on the part of the native folk, take up your stations even as Danaus has allotted her duty of attendance unto each.

[*Enter Danaus with a bodyguard.*]

DANAUS

[980] My children, it is right to offer prayers to the Argives and to sacrifice and pour libations to them as to Olympian gods; for they are our saviors in no doubtful manner. They heard from my lips the conduct of your cousins toward their own kinfolk, and were moved to bitterness against them; but to me they assigned this escort of spearmen, that I might have rank and honor, and might not be ambushed and perish by the death of the spear, and so an ever-living burden come upon the land. Recipients of such favors as these, it becomes us to hold gratitude in yet higher honor from the bottom of our hearts. And in addition to the many other wise injunctions of your father recorded in your memory, inscribe this too — that an unknown company is proved by time. For in an alien's case, all the world bears an evil tongue in readiness, and it is easy lightly to utter defiling slander. Therefore I would have you bring no shame upon me, now when your youthful loveliness attracts men's gaze. The tender ripeness of summer fruit is in no way easy to protect; beasts despoil it — and men, why not? — and brutes that fly and those that walk the earth. Love's goddess spreads news abroad of fruit bursting ripe. . . . So all men, as they pass, mastered by desire, shoot an alluring arrow of the eye at the delicate beauty of virgins. See to it, therefore, that we do not suffer that in fear for which we have endured great toil and ploughed the great waters with our ship; and that we bring no shame to ourselves and exultation to our enemies.

Housing of two kinds is at our disposition, the one Pelasgus offers, the other, the city, and to occupy free of cost. These terms are easy. Only pay heed to these behests of your father, and count your chastity more precious than your life.

### CHORUS

[1014] May the Olympian gods grant us good fortune in all the rest! But, concerning the bloom of my virginity, father, be of good cheer, for, unless some evil has been devised of Heaven, I will not swerve from the former pathway of my thoughts.

### CHORUS [OF THE DANAIDS]

[1018] Come now away, glorifying the blessed gods, lords of the city both those who guard the town and those who dwell about Erasinus' ancient stream. And you handmaidens take up the song. Let the theme of our praise be this city of the Pelasgians, and no longer let the homage of our hymns be paid to Nile's floods where they seek the sea, but to the rivers that pour their gentle draught through the land and increase the birth of children, soothing its soil with their fertilizing streams.

[1030] May pure Artemis look upon this band in compassion, and may marriage never come through Cytherea's compulsion. May that prize belong to my enemies!

### [CHORUS OF HANDMAIDENS]

[1034] Yet there is no disdain of Cypris in this our friendly hymn; for she, together with Hera, holds power nearest to Zeus, and for her solemn rites the goddess of varied wiles is held in honor. And in the train of their mother are Desire and she to whom nothing is denied, winning Persuasion; and to Harmonia has been given a share of Aphrodite, and to the whispering touches of the Loves.

[1043] But for the fugitives I have boding fears of blasts of harm and cruel distress and bloody wars. How did they make such a smooth voyage when pursuit followed fast upon their track? Whatever is fated, that will come to pass. The mighty, untrammelled will of Zeus

cannot be transgressed. Marriage has been the destiny of many women before our time.

[A DANAID]

[1052] May mighty Zeus defend me from marriage with Aegyptus' race!

[A HANDMAIDEN]

[1054] That would indeed be best.

[A DANAID]

[1055] But you would move the immovable.

[A HANDMAIDEN]

[1056] And you do not know what the future has in store.

[A DANAID]

[1057] How should I scan the mind of Zeus, a sight unfathomable?

[A HANDMAIDEN]

[1059] Let the words of your prayer be moderate.

[A DANAID]

[1060] What sense of proportion would you now teach me?

[A HANDMAIDEN]

[1061] Do not ask too much of the gods.

[CHORUS OF DANAIDS AND HANDMAIDENS]

[1062] May sovereign Zeus spare me cruel marriage with a man I hate, that very Zeus who mercifully freed Io from pain, restoring her with healing hand by kindly force. And may he award victory to the women! I praise that which is better than evil, two parts of good mixed with one of bad; and I praise that, through god-given means of deliverance, conflicting rights, in accordance with my prayers, should follow the course of justice.

[*Exeunt omnes.*]

# AGAMEMNON



*Translated by Herbert Weir Smyth*

Except for a few missing lines, the *Oresteia* is the only trilogy to survive from antiquity. First performed in 458 BC, the trilogy consists of *Agamemnon*, *The Libation Bearers* and *The Eumenides*, narrating the treacherous story of the family of Agamemnon, King of Argos.

The first play of the trilogy concerns the return of King Agamemnon from Troy and the reception he receives from his wife, Queen Clytemnestra. Dark omens prepare the audience for the death of the king at the hands of his wife, who is angry at his killing of their daughter Iphigenia, sacrificed so the Gods would stop a storm hindering the Greek fleet in the war. Clytemnestra is also jealous at Agamemnon's keeping of the Trojan prophetess Cassandra as a concubine. Cassandra foretells of the murder of Agamemnon, and of herself, to the assembled townsfolk, who are horrified. She then enters the palace knowing that she cannot avoid her fate. The ending of the play includes a prediction of the return of Orestes, son of Agamemnon, who will seek to avenge his father.



*The “Mask of Agamemnon” which was discovered at Mycenae by Heinrich Schliemann in 1876*

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DRAMATIS PERSONAE

ARGUMENT

AGAMEMNON



*'Murder of Agamemnon' by Pierre-Narcisse Guérin*





*'After the murder' (1882) by John Collier*

## DRAMATIS PERSONAE

WATCHMAN

CHORUS of Argive Elders

CLYTAEMESTRA

HERALD

AGAMEMNON

CASSANDRA

AEGISTHUS

SCENE. — Argos

TIME. — The heroic age.

DATE. — 458 B.C., at the City Dionysia.

## ARGUMENT

When that Helen had fled with Paris to Troyland, her husband Menelaüs and his brother Agamemnon, the sons of Atreus and two-throned Kings of Argos, sought to take vengeance on him who had done outrage to Zeus, the guardian of the rights of hospitality. Before their palace appeared a portent, which the seer Calchas interpreted to them: the two eagles were the Kings themselves and the pregnant hare seized in their talons was the city which held Priam's son and Helen and her wealth. But Artemis, she that loves wild things of the field, was wroth with the Kings: and when all their host was gathered at Aulis and would sail with its thousand ships, she made adverse winds to blow; so that the ships rotted and the crews lost heart. Then the seer, albeit in darkling words, spake to Agamemnon: "If thou wilt appease the goddess and so free the fleet, thou must sacrifice with thine own hand thy daughter Iphigenia." And he did even so, and the Greeks sailed away in their ships. Nine years did they lay siege to Troytown, but they could not take it; for it was fated that it should not be taken until the tenth year.

Now when King Agamemnon fared forth from Argos, he left at home his Queen, Clytaemestra, Leda's child and Helen's sister (though she had for father Tyndareus, but Helen's was Zeus himself); and in her loneliness and because Agamemnon had slain her daughter, she gave ear to the whisperings of another's love, even of Aegisthus, son of that Thyestes who had lain with he wife of his brother Atreus; an for revenge Atreus slew other of Thyestes' sons and gave their father thereof to eat; and when Thyestes learned whereof he had eaten, he cursed his brother's race.

With the coming of the tenth year of the war, Queen Clytaemestra, plotting with Aegisthus against her husband's life, ordered that watch be kept upon the roof of her palace at Argos; for a succession of beacon-fires was to flash the news from Troy when the city should be captured by Agamemnon. For weary months the watchman has been on the look-out — but at last the signal blazes forth in the night. In

celebration of the glad event, the Queen has altar-fires kindled throughout the city. The Chorus of Elders will not credit the tidings; nor are their doubts resolved until a herald announced the approach of Agamemnon, whose ship had alone escaped the storm that had raged in the night just passed. Welcomed by his Queen, Agamemnon bespeaks a kindly reception for his captive, Cassandra, Priam's daughter, and on his wife's urgency consents to walk in his palace on costly tapestries. Cassandra seeks in vain to convince the Elders of their master's peril; and, conscious also of her own doom, passes within. Agamemnon's death-shriek is heard; the two corpses are displayed. Clytaemestra exults in her deed and defies the Elders. Aegisthus enters to declare that Agamemnon has been slain in requital for his father's crime. The Elders, on the point of coming to blows with Aegisthus and his body-guard, are restrained by Clytaemestra, but not before they utter the warning that Orestes will return to exact vengeance for the murder of his father.

# AGAMEMNON

## WATCHMAN

*[Upon the roof of the palace of Agamemnon at Argos.]*

[1] Release from this weary task of mine has been my plea to the gods throughout this long year's watch, in which, lying upon the palace roof of the Atreidae, upon my bent arm, like a dog, I have learned to know well the gathering of the night's stars, those radiant potentates conspicuous in the firmament, bringers of winter and summer to mankind [the constellations, when they rise and set].

[8] So now I am still watching for the signal-flame, the gleaming fire that is to bring news from Troy and tidings of its capture. For thus commands my queen, woman in passionate heart and man in strength of purpose. And whenever I make here my bed, restless and dank with dew and unvisited by dreams — for instead of sleep fear stands ever by my side, so that I cannot close my eyelids fast in sleep — and whenever I care to sing or hum (and thus apply an antidote of song to ward off drowsiness), then my tears start forth, as I bewail the fortunes of this house of ours, not ordered for the best as in days gone by. But tonight may there come a happy release from my weary task! May the fire with its glad tidings flash through the gloom!

*[The signal fire suddenly flashes out.]*

[22] Oh welcome, you blaze in the night, a light as if of day, you harbinger of many a choral dance in Argos in thanksgiving for this glad event! What ho! What ho! To Agamemnon's queen I thus cry aloud the signal to rise from her bed, and as quickly as she can to lift up in her palace halls a shout of joy in welcome of this fire, if the city of Ilium truly is taken, as this beacon unmistakably announces. And I will make an overture with a dance upon my own account; for my lord's lucky roll I shall count to my own score, now that this beacon has thrown me triple six.

[34] Ah well, may the master of the house come home and may I clasp his welcome hand in mine! For the rest I stay silent; a great ox

stands upon my tongue — yet the house itself, could it but speak, might tell a plain enough tale; since, for my part, by my own choice I have words for those who know, and to those who do not know, I've lost my memory.

*[He descends by an inner stairway; attendants kindle fires at the altars placed in front of the palace. Enter the chorus of Argive Elders.]*

## CHORUS

[40] This is now the tenth year since Priam's mighty adversary, king Menelaus, and with him king Agamemnon, the mighty pair of Atreus' sons, joined in honor of throne and sceptre by Zeus, set forth from this land with an army of a thousand ships manned by Argives, a warrior force to champion their cause.

[47] Loud rang the battle-cry they uttered in their rage, just as eagles scream which, in lonely grief for their brood, rowing with the oars of their wings, wheel high over their bed, because they have lost the toil of guarding their nurslings' nest.

[54] But some one of the powers supreme — Apollo perhaps or Pan, or Zeus — hears the shrill wailing scream of the clamorous birds, these sojourners in his realm, and against the transgressors sends vengeance at last though late. Even so Zeus, whose power is over all, Zeus, lord of host and guest, sends against Alexander the sons of Atreus, that for the sake of a woman with many husbands he may inflict many and wearying struggles (when the knee is pressed in the dust and the spear is splintered in the onset) on Danaans and on Trojans alike.

[66] The case now stands where it stands — it moves to fulfilment at its destined end. Not by offerings burned in secret, not by secret libations, not by tears, shall man soften the stubborn wrath of unsanctified sacrifices.

[71] But we, incapable of service by reason of our aged frame, discarded from that martial mustering of long ago, wait here at home,

supporting on our canes a strength like a child's. For just as the vigor of youth, leaping up within the breast, is like that of old age, since the war-god is not in his place; so extreme age, its leaves already withering, goes its way on triple feet, and, no better than a child, wanders, a dream that is dreamed by day.

[83] But, O daughter of Tyndareôs, Queen Clytaemestra, what has happened? What news do you have? On what intelligence and convinced by what report do you send about your messengers to command sacrifice? For all the gods our city worships, the gods supreme, the gods below, the gods of the heavens and of the marketplace, have their altars ablaze with offerings. Now here, now there, the flames rise high as heaven, yielding to the soft and guileless persuasion of holy ointment, the sacrificial oil itself brought from the inner chambers of the palace. Of all this declare whatever you can and dare reveal, and be a healer of my uneasy heart. This now at one moment bodes ill, while then again hope, shining with kindly light from the sacrifices, wards off the biting care of the sorrow that gnaws my heart.

[104] I have the power to proclaim the augury of triumph given on their way to princely men — since my age still breathes Persuasion upon me from the gods, the strength of song — how the twin-throned command of the Achaeans, the single-minded captains of Hellas' youth, with avenging spear and arm against the Teucrian land, was sent off by the inspiring omen appearing to the kings of the ships — kingly birds, one black, one white of tail, near the palace, on the spear-hand, in a conspicuous place, devouring a hare with offspring unborn caught in the last effort to escape. Sing the song of woe, the song of woe, but may the good prevail!

[122] Then the wise seer of the host, noticing how the two warlike sons of Atreus were two in temper, recognized the devourers of the hare as the leaders of the army, and thus interpreted the portent and spoke: "In time those who here issue forth shall seize Priam's town, and fate shall violently ravage before its towered walls all the public store of cattle. Only may no jealous god-sent wrath cast its shadow

upon the embattled host, the mighty bit forged for Troy's mouth, and strike it before it reaches its goal! For, in her pity, holy Artemis is angry at the winged hounds of her father, for they sacrifice a wretched timorous thing, together with her young, before she has brought them forth. An abomination to her is the eagles' feast." Sing the song of woe, the song of woe, but may the good prevail!

[140] "Although, O Lovely One, you are so gracious to the tender whelps of fierce lions, and take delight in the suckling young of every wild creature that roams the field, promise that the issue be brought to pass in accordance with these signs, portents auspicious yet filled with ill. And I implore Paeon, the healer, that she may not raise adverse gales with long delay to stay the Danaan fleet from putting forth, by urging another sacrifice, one that knows no law, unsuited for feast, worker of family strife, dissolving wife's reverence for husband. For there abides wrath — terrible, not to be suppressed, a treacherous guardian of the home, a wrath that never forgets and that exacts vengeance for a child."

[156] Such utterances of doom, derived from auguries on the march, together with many blessings, did Calchas proclaim to the royal house; and in harmony with this. Sing the song of woe, the song of woe, but may the good prevail!

[160] Zeus, whoever he may be, — if by this name it pleases him to be invoked, by this name I call to him — as I weigh all things in the balance, I have nothing to compare save "Zeus," if in truth I must cast aside this vain burden from my heart. He who once was mighty, swelling with insolence for every fight, he shall not even be named as having ever existed; and he who arose later, he has met his overthrower and is past and gone. But whoever willingly sings a victory song for Zeus, he shall gain wisdom altogether — Zeus, who sets mortals on the path to understanding, Zeus, who has established as a fixed law that "wisdom comes by suffering." But even as trouble, bringing memory of pain, drips over the mind in sleep, so wisdom comes to men, whether they want it or not. Harsh, it seems to me, is the grace of gods enthroned upon their awful seats.



[183] So then the captain of the Achaean ships, the elder of the two — holding no seer at fault, bending to the adverse blasts of fortune, when the Achaean folk, on the shore over against Chalcis in the region where Aulis' tides surge to and fro, were very distressed by opposing winds and failing stores. The breezes that blew from the Strymon, bringing harmful leisure, hunger, and tribulation of spirit in a cruel port, idle wandering of men, and sparing neither ship nor cable, began, by doubling the season of their stay, to rub away and wither the flower of Argos; and when the seer, pointing to Artemis as cause, proclaimed to the chieftains another remedy, more oppressive even than the bitter storm, so that the sons of Atreus struck the ground with their canes and did not stifle their tears —

[205] Then the elder king spoke and said: "It is a hard fate to refuse obedience, and hard, if I must slay my child, the glory of my home, and at the altar-side stain a father's hand with streams of virgin's blood. Which of these courses is not filled with evil? How can I become a deserter to my fleet and fail my allies in arms? For that they should with all too impassioned passion crave a sacrifice to lull the winds — even a virgin's blood — stands within their right. May all be for the best."

[217] But when he had donned the yoke of Necessity, with veering of mind, impious, unholy, unsanctified, from that moment he changed his intention and began to conceive that deed of uttermost audacity. For wretched delusion, counsellor of ill, primal source of woe, makes mortals bold. So then he hardened his heart to sacrifice his daughter so that he might further a war waged to avenge a woman, and as an offering for the voyage of a fleet!

[227] For her supplications, her cries of "Father," and her virgin life, the commanders in their eagerness for war cared nothing. Her father, after a prayer, bade his ministers lay hold of her as, enwrapped in her robes, she lay fallen forward, and with stout heart to raise her, as if she were a young goat, high above the altar; and with a gag upon her lovely mouth to hold back the shouted curse against her house — by the bit's strong and stifling might.

[238] Then, as she shed to earth her saffron robe, she struck each of her sacrificers with a glance from her eyes beseeching pity, looking as if in a picture, wishing she could speak; for she had often sung where men met at her father's hospitable table, and with her virgin voice would lovingly honor her dear father's prayer for blessing at the third libation —

[248] What happened next I did not see and do not tell. The art of Calchas was not unfulfilled. Justice inclines her scales so that wisdom comes at the price of suffering. But the future, that you shall know when it occurs; till then, leave it be — it is just as someone weeping ahead of time. Clear it will come, together with the light of dawn. [*Enter Clytaemestra.*] But as for what shall follow, may the issue be happy, even as she wishes, our sole guardian here, the bulwark of the Apian land, who stands nearest to our lord.

[258] I have come, Clytaemestra, in obedience to your royal authority; for it is fitting to do homage to the consort of a sovereign prince when her husband's throne is empty. Now whether the news you have heard is good or ill, and you do make sacrifice with hopes that herald gladness, I wish to hear; yet, if you would keep silence, I make no complaint.

#### CLYTAEMESTRA

[264] As herald of gladness, with the proverb, may Dawn be born from her mother Night! You shall hear joyful news surpassing all your hopes — the Argives have taken Priam's town!

#### CHORUS

[268] What have you said? The meaning of your words has escaped me, so incredible they seemed.

#### CLYTAEMESTRA

[269] I said that Troy is in the hands of the Achaeans. Is my meaning clear?

#### CHORUS

[270] Joy steals over me, and it challenges my tears.

CLYTAEMESTRA

[271] Sure enough, for your eye betrays your loyal heart.

CHORUS

[272] What then is the proof? Have you evidence of this?

CLYTAEMESTRA

[273] I have, indeed; unless some god has played me false.

CHORUS

[274] Do you believe the persuasive visions of dreams?

CLYTAEMESTRA

[275] I would not heed the fancies of a slumbering brain.

CHORUS

[276] But can it be some pleasing rumor that has fed your hopes?

CLYTAEMESTRA

[277] Truly you scorn my understanding as if it were a child's.

CHORUS

[278] But at what time was the city destroyed?

CLYTAEMESTRA

[279] In the night, I say, that has but now given birth to this day here.

CHORUS

[280] And what messenger could reach here with such speed?

CLYTAEMESTRA

[281] Hephaestus, from Ida speeding forth his brilliant blaze. Beacon passed beacon on to us by courier-flame: Ida, to the Hermaean crag in Lemnos; to the mighty blaze upon the island succeeded, third, the summit of Athos sacred to Zeus; and, soaring high aloft so as to leap across the sea, the flame, travelling joyously onward in its strength the pinewood torch, its golden-beamed light, as another sun, passing the message on to the watchtowers of Macistus. He, delaying not nor

carelessly overcome by sleep, did not neglect his part as messenger. Far over Euripus' stream came the beacon-light and signalled to the watchmen on Messapion. They, kindling a heap of withered heather, lit up their answering blaze and sped the message on. The flame, now gathering strength and in no way dimmed, like a radiant moon overleaped the plain of Asopus to Cithaeron's ridges, and roused another relay of missive fire. Nor did the warders there disdain the far-flung light, but made a blaze higher than their commands. Across Gorgopus' water shot the light, reached the mount of Aegiplanctus, and urged the ordinance of fire to make no delay. Kindling high with unstinted force a mighty beard of flame, they sped it forward so that, as it blazed, it passed even the headland that looks upon the Saronic gulf; until it swooped down when it reached the lookout, near to our city, upon the peak of Arachnaeus; and next upon this roof of the Atreidae it leapt, this very fire not undescended from the Idaean flame. Such are the torch-bearers I have arranged, completing the course in succession one to the other; and the victor is he who ran both first and last. This is the kind of proof and token I give you, the message of my husband from Troy to me.

## CHORUS

[317] Lady, my prayers of thanksgiving to the gods I will offer soon. But as I would like to hear and satisfy my wonder at your tale straight through to the end, so may you tell it yet again.

## CLYTAEMESTRA

[320] This day the Achaeans hold Troy. Within the town there sounds loud, I believe, a clamor of voices which will not blend. Pour vinegar and oil into the same vessel and you will say that, as foes, they keep apart; so the cries of vanquished and victors greet the ear, distinct as their fortunes are diverse. Those, flung upon the corpses of their husbands and their brothers, children upon the bodies of their aged fathers who gave them life, bewail from lips no longer free the death of their dearest ones, while these — a night of restless toil after battle sets them down famished to break their fast on such fare as the town affords; not faring according to rank, but as each man has drawn his lot by chance. And even now they are quartered in the captured

Trojan homes, delivered from the frosts and dew of the naked sky,  
and like happy men will sleep all the night without a guard.

[338] Now if they keep clear of guilt towards the gods of the town — those of the conquered land — and towards their shrines, the captors shall not be made captives in their turn. Only may no mad impulse first assail the army, overmastered by greed, to pillage what they should not! For to win safe passage home they need to travel back the other length of their double course. But even if, without having offended the gods, our troops should reach home, the grievous suffering of the dead might still remain awake — if no fresh disaster transpires. These are my woman's words; but may the good prevail clearly for all to see! For, choosing thus, I have chosen the enjoyment of many a blessing.

#### CHORUS

[351] Lady, you speak as wisely as a prudent man. And, for my part, now that I have listened to your certain proofs, I prepare to address due prayers of thanksgiving to the gods; for a success has been achieved that well repays the toil.

[355] Hail, sovereign Zeus, and you kindly Night, you who have given us great glory, you who cast your meshed snare upon the towered walls of Troy, so that neither old nor young could overleap the huge enslaving net of all-conquering Destruction. Great Zeus it is, lord of host and guest, whom I revere — he has brought this to pass. He long kept his bow bent against Alexander until his bolt would neither fall short of the mark nor, flying beyond the stars, be launched in vain.

[367] “The stroke of Zeus” they may call it; his hand can be traced there. As he determines, so he acts. Someone said that the gods do not trouble themselves to remember mortals who trample underfoot the grace of things not to be touched. But that man was impious!

[374] Now it stands revealed! The penalty for reckless crime is ruin when men breathe a spirit of pride above just measure, because their mansions teem with more abundance than is good for them. But let

there be such wealth as brings no distress, enough to satisfy a sensible man. For riches do not protect the man who in wantonness has kicked the mighty altar of Justice into obscurity.

[385] Perverse Temptation, the overmastering child of designing Destruction, drives men on; and every remedy is futile. His evil is not hidden; it shines forth, a baleful gleam. Like base metal beneath the touchstone's rub, when tested he shows the blackness of his grain (for he is like a child who chases a winged bird) and upon his people he brings a taint against which there is no defence. No god listens to his prayers. The man associated with such deeds, him they destroy in his unrighteousness.

[399] And such was Paris, who came to the house of the sons of Atreus and dishonoured the hospitality of his host by stealing away a wedded wife.

[403] But she, bequeathing to her people the clang of shield and spear and army of fleets, and bringing to Ilium destruction in place of dowry, with light step she passed through the gates — daring a deed undareable. Then loud wailed the seers of the house crying, "Alas, alas, for the home, the home, and for the princes! Alas for the husband's bed and the impress of her form so dear! He sits apart in the anguish of his grief, silent, dishonored but making no reproach. In his yearning for her who sped beyond the sea, a phantom will seem to be lord of the house. The grace of fair-formed statues is hateful to him; and in the hunger of his eyes all loveliness is departed.

[420] Mournful apparitions come to him in dreams, bringing only vain joy; for vainly, whenever in his imagination a man sees delights, straightaway the vision, slipping through his arms, is gone, winging its flight along the paths of sleep. Such are the sorrows at hearth and home, but here are sorrows surpassing these; and at large, in every house of all who went forth together from the land of Hellas, unbearable grief is seen. Many things pierce the heart. Each knows whom he sent forth. But to the home of each come urns and ashes,

not living men.

[437] Ares barter the bodies of men for gold; he holds his balance in the contest of the spear; and back from Ilium to their loved ones he sends a heavy dust passed through his burning, a dust cried over with plenteous tears, in place of men sending well made urns with ashes. So they lament, praising now this one: "How skilled in battle!" now that one: "Fallen nobly in the carnage,"— "for another's wife— " some mutter in secret, and grief charged with resentment spreads stealthily against the sons of Atreus, champions in the strife. But there far from home, around the city's walls, those in their beauty's bloom have graves in Ilium — the enemy's soil has covered its conquerors.

[456] Dangerous is a people's voice charged with wrath — it acts as a curse of publicly ratified doom. In anxious fear I wait to hear something shrouded still in gloom. The gods are not blind to men with blood upon their hands. In the end the black Spirits of Vengeance bring to obscurity that one who has prospered in unrighteousness and wear down his fortunes by reverse. Once a man is among the unseen, there is no more help for him. Glory in excess is fraught with peril; the lofty peak is struck by Zeus' thunderbolt. I choose prosperity unassailed by envy. May I not be a sacker of cities, and may I not myself be despoiled and live to see my own life in another's power!

(ONE ELDER)

[475] Heralded by a beacon of good tidings a swift report has spread throughout the town. Yet whether it is true, or some deception of the gods, who knows?

(A SECOND ELDER)

[479] Who is so childish or so bereft of sense, once he has let his heart be fired by sudden news of a beacon fire, to despair if the story changes?

(A THIRD ELDER)

[483] It is just like a woman's eager nature to yield assent to pleasing news before yet the truth is clear.

(A FOURTH ELDER)

[485] Too credulous, a woman's mind has boundaries open to quick encroachment; but quick to perish is rumor spread by a woman.

(LEADER OF THE CHORUS)

[489] We shall soon know about this passing on of flaming lights and beacon signals and fires, whether they perhaps are true or whether, dream-like, this light's glad coming has beguiled our senses. Look! I see approaching from the shore a herald crowned with boughs of olive. The thirsty dust, consorting sister of the mud, assures me that neither by pantomime nor by kindling a flame of mountain wood will he signal with smoke of fire. Either in plain words he will bid us to rejoice the more, or — but I have little love for the report opposite to this! May still further good be added to the good that has appeared!

(ANOTHER ELDER)

[501] Whoever makes this prayer with other intent toward the state, let him reap himself the fruit of his misguided purpose!

[*Enter a Herald*]

HERALD

[503] All hail, soil of Argos, land of my fathers! On this happy day in the tenth year I have come to you. Many hopes have shattered, one only have I seen fulfilled; for I never dared to dream that here in this land of Argos I should die and have due portion of burial most dear to me. Now blessings on the land, blessings on the light of the sun, and blessed be Zeus, the land's Most High, and the Pythian lord; and may he launch no more his shafts against us. Enough of your hostility did you display by Scamander's banks; but now, in other mood, be our preserver and our healer, O lord Apollo. And the gods gathered here, I greet them all; him, too, my own patron, Hermes, beloved herald, of heralds all revered; and the heroes who sped us forth, I pray that they may receive back in kindness the remnant of



the host which has escaped the spear.

[519] Hail, halls of our kings, beloved roofs, and you august seats, and you divinities that face the sun, if ever you did in days gone by, now after long lapse of years, with gladness in your eyes receive your king. For bearing light in darkness to you and to all assembled here alike, he has returned — Agamemnon, our king. Oh greet him well, as is right, since he has uprooted Troy with the mattock of Zeus the Avenger, with which her soil has been upturned. Demolished are the altars and the shrines of her gods; and the seed of her whole land has been wasted utterly. Upon the neck of Troy he has cast such a yoke. Now he has come home, our king, Atreus' elder son, a man of happy fate, worthy of honor beyond all living men. For neither Paris nor his partner city can boast that the deed was greater than the suffering. Convicted for robbery and for theft as well, he has lost the plunder and has razed in utter destruction his father's house and even the land. The sons of Priam have paid a twofold penalty for their sins.

CHORUS

[538] Joy to you, Herald from the Achaean host!

HERALD

[539] I do rejoice. I will no longer refuse to die, if that pleases the gods.

CHORUS

[540] Was it yearning for this your fatherland that wore you out?

HERALD

[541] Yes, so that my eyes are filled with tears for joy.

CHORUS

[542] It was then a pleasing malady from which you suffered.

HERALD

[543] How so? Teach me, and I shall master what you say.

CHORUS

[544] You were smitten with desire for those who returned your love.

HERALD

[545] Do you mean that our land longed for the longing host?

CHORUS

[546] Longed so, that often from a darkly brooding spirit I have sighed.

HERALD

[547] Where did this gloom of melancholy upon your spirit come from?

CHORUS

[548] Long since have I found silence an antidote to harm.

HERALD

[549] How so? Did you fear anyone when our princes were gone?

CHORUS

[550] In such fear that now, in your own words, even death would be great joy.

HERALD

[551] Yes, all's well, well ended. Yet, of what occurred in the long years, one might well say that part fell out happily, and part in turn amiss. But who, unless he is a god, is free from suffering all his days? For were I to recount our hardships and our wretched quarters, the scanty space and the sorry berths — what did we not have to complain of . . . Then again, ashore, there was still worse to loathe; for we had to lie down close to the enemy's walls, and the drizzling from the sky and the dew from the meadows distilled upon us, working constant destruction to our clothes and filling our hair with vermin.

[563] And if one were to tell of the wintry cold, past all enduring, when Ida's snow slew the birds; or of the heat, when upon his waveless noonday couch, windless the sea sank to sleep — but why

should we bewail all this? Our labor's past; past for the dead so that they will never care even to wake to life again. Why should we count the number of the slain, or why should the living feel pain at their past harsh fortunes? Our misfortunes should, in my opinion, bid us a long farewell. For us, the remnant of the Argive host, the gain has the advantage and the loss does not bear down the scale; so that, as we speed over land and sea, it is fitting that we on this bright day make this boast: "The Argive army, having taken Troy at last, has nailed up these spoils to be a glory for the gods throughout Hellas in their shrines from days of old." Whoever hears the story of these deeds must extol the city and the leaders of her host; and the grace of Zeus that brought them to accomplishment shall receive its due measure of gratitude. There, you have heard all that I have to say.

#### CHORUS

[583] Your words have proved me wrong. I do not deny it; for the old have ever enough youth to learn aright. But these tidings should have most interest for the household and Clytaemestra, and at the same time enrich me.

[*Enter Clytaemestra.*]

#### CLYTAEMESTRA

[587] I raised a shout of triumph in my joy long before this, when the first flaming messenger arrived by night, telling that Ilium was captured and overthrown. Then there were some who chided me and said: "Are you so convinced by beacon-fires as to think that Troy has now been sacked? Truly, it is just like a woman to be elated in heart." By such taunts I was made to seem as if my wits were wandering. Nevertheless I still held on with my sacrifice, and throughout all the quarters of the city, according to their womanly custom, they raised a shout of happy praise while in the shrines of the gods they lulled to rest the fragrant spice-fed flame.

[598] So now why should you rehearse to me the account at length? From the king himself I shall hear the whole tale; but I should hasten to welcome my honored husband best on his return. For what joy is

sweeter in a woman's eyes than to unbar the gates for her husband when God has spared him to return from war? Give this message to my husband: let him come with all speed, his country's fond desire, come to find at home his wife faithful, even as he left her, a watchdog of his house, loyal to him, a foe to those who wish him ill; yes, for the rest, unchanged in every part; in all this length of time never having broken any seal. Of pleasure from any other man or of scandalous repute I know no more than of dyeing bronze.

[*Exit.*]

#### HERALD

[613] A boast like this, loaded full with truth, does not shame the speech of a noble wife.

#### CHORUS

[615] Thus has she spoken for your schooling, but speciously for those that can interpret right. But, Herald, say — I want to hear of Menelaus. Has he, our land's dear lord, travelled safe home and has he returned with you?

#### HERALD

[620] It would be impossible to report false news so fair that those I love should take pleasure for long.

#### CHORUS

[622] Oh if only you could tell tidings true yet good! It is not easy to conceal when true and good are split apart.

#### HERALD

[624] The prince was swept from the sight of the Achaean host, himself, and his ship likewise. I speak no lies.

#### CHORUS

[626] Did he put forth in sight of all from Ilium, or did a storm, distressing all in common, snatch him from the fleet?

#### HERALD

[628] Like a master bowman you have hit the mark; a long tale of

distress have you told in brief.

### CHORUS

[630] Did the general voice of other voyagers bring news of him as alive or dead?

### HERALD

[632] None knows to give clear report of this — except only the Sun that fosters life upon the earth.

### CHORUS

[634] How then do you say rose the storm by the wrath of the gods upon the naval host and passed away?

### HERALD

[636] An auspicious day one should not mar with a tale of misfortune — the honor due to the gods keeps them apart. When a messenger with gloomy countenance reports to a people dire disaster of its army's rout — one common wound inflicted on the State, while from many a home many a victim is devoted to death by the two-handled whip beloved of Ares, destruction double-armed, a gory pair — when, I say, he is packed with woes like this, he should sing the triumph-song of the Avenging Spirits.

[646] But when one comes with glad news of deliverance to a city rejoicing in its happiness — how shall I mix fair with foul in telling of the storm, not unprovoked by the gods' wrath, that broke upon the Achaeans? For fire and sea, beforehand bitterest of foes, swore alliance and as proof destroyed the unhappy Argive army. In the night-time arose the mischief from the cruel swells. Beneath blasts from Thrace ship dashed against ship; and they, gored violently by the furious hurricane and rush of pelting rain, were swept out of sight by the whirling gust of an evil shepherd. But when the radiant light of the sun rose we beheld the Aegean flowering with corpses of Achaean men and wreckage of ships. Ourselves, however, and our ship, its hull unshattered, some power, divine not human, preserved by stealth or intercession, laying hand upon its helm; and Savior

Fortune chose to sit aboard our craft so that it should neither take in the swelling surf at anchorage nor drive upon a rock-bound coast. Then, having escaped death upon the deep, in the clear bright day, scarce crediting our fortune, we brooded in anxious thought over our late mischance, our fleet distressed and sorely buffeted. So now, if any of them still draw the breath of life, they speak of us as lost — and why should they not? We think the same of them. But may all turn out for the best! For Menelaus, indeed; first and foremost expect him to return. At least if some beam of the sun finds him alive and well, by the design of Zeus, who has not yet decided utterly to destroy the race, there is some hope that he will come home again. Hearing so much, be assured that you hear the truth.  
[*Exit.*]

### CHORUS

[681] Who can have given a name so altogether true — was it some power invisible guiding his tongue aright by forecasting of destiny? — who named that bride of the spear and source of strife with the name of Helen? For, true to her name, a Hell she proved to ships, Hell to men, Hell to city, when stepping forth from her delicate and costly-curtained bower, she sailed the sea before the breath of earth-born Zephyrus. And after her a goodly host of warrior huntsmen followed on the oars' vanished track in pursuit of a quarry that had beached its boat on Simois' leafy banks — in a strife to end in blood.

[699] To Ilium, its purpose fulfilling, Wrath brought a marriage rightly named a mourning, exacting in later time requital for the dishonor done to hospitality and to Zeus, the partaker of the hearth, upon those who with loud voice celebrated the song in honor of the bride, even the bridegroom's kin to whom it fell that day to raise the marriage-hymn. But Priam's city has learned, in her old age, an altered strain, and now, I trust, wails a loud song, full of lamentation, calling Paris "evil-wed"; for she has born the burden of a life in which everything was destroyed, a life full of lamentation because of the wretched slaughter of her sons.

[716] Even so a man reared in his house a lion's whelp, robbed of its

mother's milk yet still desiring the breast. Gentle it was in the prelude of its life, kindly to children, and a delight to the old. Much did it get, held in arms like a nursling child, with its bright eye turned toward his hand, and fawning under compulsion of its belly's need.

[727] But brought to full growth by time it showed the nature it had from its parents. Unbidden, as payment for its fostering, it prepared a feast with ruinous slaughter of the flocks; so that the house was defiled with blood, and whose who lived there could not control their anguish, and great was the carnage far and wide. A priest of ruin, by order of a god, it was reared in the house.

[737] At first, I would say, there came to Ilium the spirit of unruffled calm, a delicate ornament of wealth, a darter of soft glances from the eye, love's flower that stings the heart. Then, swerving from her course, she brought her marriage to a bitter end, sped on to the children of Priam under escort of Zeus, the warder of host and guest, ruining her sojourn and her companions, a vengeful Fury who brought tears to brides.

[750] A venerable utterance proclaimed of old has been fashioned among mankind: the prosperity of man, when it has come to full growth, engenders offspring and does not die childless, and from his good fortune there springs up insatiable misery.

[756] But I hold my own mind and think apart from other men. It is the evil deed that afterwards begets more iniquity like its own breed; but when a house is righteous, the lot of its children is blessed always.

[763] But an old Hubris tends to bring forth in evil men, sooner or later, at the fated hour of birth, a young Hubris and that irresistible, unconquerable, unholy spirit, Recklessness, and for the household black Curses, which resemble their parents.

[773] But Righteousness shines in smoke-begrimed dwellings and esteems the virtuous man. From gilded mansions, where men's hands are foul, she departs with averted eyes and makes her way to pure homes; she does not worship the power of wealth stamped

counterfeit by the praise of men, and she guides all things to their proper end.

*[Enter Agamemnon and Cassandra, in a chariot, with a numerous retinue.]*

[782] All hail, my King, sacker of Troy, off-spring of Atreus! How shall I greet you? How shall I do you homage, not overshooting or running short of the due measure of courtesy? Many of mortal men put appearance before truth and thereby transgress the right. Every one is ready to heave a sigh over the unfortunate, but no sting of true sorrow reaches the heart; and in seeming sympathy they join in others' joy, forcing their faces into smiles. But whoever is a discerning shepherd of his flock cannot be deceived by men's eyes which, while they feign loyalty of heart, only fawn upon him with watery affection.

[799] Now in the past, when you marshaled the army in Helen's cause, you were depicted in my eyes (for I will not hide it from you) most ungracefully and as not rightly guiding the helm of your mind in seeking through your sacrifices to bring courage to dying men.

[804] But now, from the depth of my heart and with no lack of love their toil is joy to those who have won success. In course of time you shall learn by enquiry who of your people has been an honest, and who an unfitting guardian of the State.

## AGAMEMNON

[810] Argos first, as is right and proper, I greet, and her local gods who have helped me to my safe return and to the justice I exacted from Priam's town. For listening to no pleadings by word of mouth, without dissenting voice, they cast into the bloody urn their ballots for the murderous destroying of Ilium; but to the urn of acquittal that no hand filled, Hope alone drew near. The smoke even now still declares the city's fall. Destruction's blasts still live, and the embers, as they die, breathe forth rich fumes of wealth. For this success we should render to the gods a return in ever-mindful gratitude, seeing that we have thrown round the city the toils of vengeance, and in a



woman's cause it has been laid low by the fierce Argive beast, brood of the horse, a shield-armed folk, that launched its leap when the Pleiades waned. Vaulting over its towered walls, the ravening lion lapped up his fill of princely blood.

[829] For the gods then I have stretched out this prelude. But, touching your sentiments — which I heard and still bear in memory — I both agree and you have in me an advocate. For few there are among men in whom it is inborn to admire without envy a friend's good fortune. For the venom of malevolence settles upon the heart and doubles the burden of him who suffers from that plague: he is himself weighed down by his own calamity, and groans to see another's prosperity. From knowledge — for well I know the mirror of companionship — I may call a shadow of a shade those who feigned exceeding loyalty to me. Only Odysseus, the very man who sailed against his will, once harnessed, proved my zealous yoke-fellow. This I affirm of him whether he is alive or dead.

[844] But, for the rest, in what concerns the State and public worship, we shall appoint open debates and consider. Where all goes well, we must take counsel so that it may long endure; but whenever there is need of healing remedy, we will by kind appliance of cautery or the knife endeavor to avert the mischief of the disease.

[851] And now I will pass to my palace halls and to my household hearth, and first of all pay greeting to the gods. They who sent me forth have brought me home again. May victory, now that it has attended me, remain ever with me constant to the end!  
[*He descends from his chariot.*]

[*Enter Clytaemestra, attended by maidservants carrying purple tapestries.*]

CLYTAEMESTRA

[855] Citizens of Argos, you Elders present here, I shall not be ashamed to confess in your presence my fondness for my husband — with time diffidence dies away in humans.

[858] Untaught by others, I can tell of my own weary life all the long while my husband was beneath Ilium's walls. First and foremost, it is a terrible evil for a wife to sit forlorn at home, severed from her husband, always hearing many malignant rumors, and for one messenger after another to come bearing tidings of disaster, each worse than the last, and cry them to the household. And as for wounds, had my husband received so many as rumor kept pouring into the house, no net would have been pierced so full of holes as he. Or if he had died as often as reports claimed, then truly he might have had three bodies, a second Geryon, and have boasted of having taken on him a triple cloak of earth [ample that above, of that below I speak not], one death for each different shape. Because of such malignant tales as these, many times others have had to loose the high-hung halter from my neck, held in its strong grip. It is for this reason, in fact, that our boy, Orestes, does not stand here beside me, as he should — he in whom rest the pledges of my love and yours. Nor should you think this strange. For he is in the protecting care of our well-intentioned ally, Strophius of Phocis, who warned me of trouble on two scores — your own peril beneath Ilium's walls, and then the chance that the people in clamorous revolt might overturn the Council, as it is natural for men to trample all the more upon the fallen. Truly such an excuse supports no guile.

[887] As for myself, the welling fountains of my tears are utterly dried up — not a drop remains. In night-long vigils my eyes are sore with weeping for the beacon-lights set for you but always neglected. The faint whir of the buzzing gnat often waked me from dreams in which I beheld more disasters to you than the time of sleep could have compassed.

[895] But now, having born all this, my heart freed from its anxiety, I would hail my husband here as the watchdog of the fold, the savior forestay of the ship, firm-based pillar of the lofty roof, only-begotten son of a father, or land glimpsed by men at sea beyond their hope, dawn most fair to look upon after storm, the gushing stream to thirsty wayfarer — sweet is it to escape all stress of need. Such truly are the greetings of which I deem him worthy. But let envy be far removed,

since many were the ills we endured before.

[905] And now, I pray you, my dear lord, dismount from your car, but do not set on common earth the foot, my King, that has trampled upon Ilium. [*To her attendants*] Why this loitering, women, to whom I have assigned the task to strew with tapestries the place where he shall go? Quick! With purple let his path be strewn, that Justice may usher him into a home he never hoped to see. The rest my unslumbering vigilance shall order duly, if it please god, even as is ordained.

AGAMEMNON

[914] Offspring of Leda, guardian of my house, your speech fits well with my absence; for you have drawn it out to ample length. But becoming praise — this prize should rightly proceed from other lips. For the rest, pamper me not as if I were a woman, nor, like some barbarian, grovel before me with widemouthed acclaim; and do not draw down envy upon my path by strewing it with tapestries. It is the gods we must honor thus; but it is not possible for a mortal to tread upon embroidered fineries without fear. I tell you to revere me not as a god, but as a man. Footmats and embroideries sound diverse in the voice of Rumor; to think no folly is the best gift of the gods. Only when man's life comes to its end in prosperity dare we pronounce him happy; and if I may act in all things as I do now, I have good confidence.

CLYTAEMESTRA

[931] Come now, tell me this, in accordance with your mind.

AGAMEMNON

[932] Purpose! Be assured that I shall not corrupt my mind.

CLYTAEMESTRA

[933] You would in fear have vowed to the gods to act thus.

AGAMEMNON

[934] If someone with full knowledge had pronounced this word.

CLYTAEMESTRA

[935] What do you suppose that Priam would have done, if he had achieved your triumph?

AGAMEMNON

[936] He would have set foot upon the embroideries, I certainly believe.

CLYTAEMESTRA

[937] Then do not be be ashamed of mortal reproach.

AGAMEMNON

[938] And yet a people's voice is a mighty power.

CLYTAEMESTRA

[939] True, yet he who is unenvied is unenviable.

AGAMEMNON

[940] Surely it is not woman's part to long for fighting.

CLYTAEMESTRA

[941] True, but it is right for the happy victor to yield the victory.

AGAMEMNON

[942] What? is this the kind of victory in strife that you prize?

CLYTAEMESTRA

[943] Oh yield! Yet of your own free will entrust the victory to me.

AGAMEMNON

[944] Well, if you will have your way, quick, let some one loose my sandals, which, slavelike, serve the treading of my foot! As I walk upon these purple vestments may I not be struck from afar by any glance of the gods' jealous eye. A terrible shame it is for one's foot to mar the resources of the house by wasting wealth and costly woven work.

[950] So much for this. This foreign girl receive into the house with

kindness. A god from afar looks graciously upon a gentle master; for no one freely takes the yoke of slavery. But she, the choicest flower of rich treasure, has followed in my train, my army's gift.

[956] Since I have been forced to obey you and must listen to you in this, I will tread upon a purple pathway as I pass to my palace halls.

#### CLYTAEMESTRA

[958] There is the sea (and who shall drain it dry?) producing stain of abundant purple, costly as silver and ever fresh, with which to dye our clothes; and of these our house, through the gods, has ample store; it knows no poverty. Vestments enough I would have devoted to be trampled underfoot had it been so ordered in the seat of oracles when I was devising a ransom for your life. For if the root still lives, leaves come again to the house and spread their over-reaching shade against the scorching dog star; so, now that you have come to hearth and home, you show that warmth has come in wintertime; and again, when Zeus makes wine from the bitter grape, then immediately there is coolness in the house when its rightful lord occupies his halls. [*As Agamemnon enters the palace.*] O Zeus, Zeus, you who bring things to fulfilment, fulfill my prayers! May you see to that which you mean to fulfill!

[*Exit.*]

#### CHORUS

[975] Why does this terror so persistently hover standing before my prophetic soul? Why does my song, unbidden and unfed, chant strains of augury? Why does assuring confidence not sit on my heart's throne and spurn the terror like an uninterpretable dream? But Time has collected the sands of the shore upon the cables cast thereon when the shipborn army sped forth for Ilium.

[988] Of their coming home I learn with my own eyes and need no other witness. Yet still my soul within me, self-inspired, intones the lyreless dirge of the avenging spirit, and cannot wholly win its customary confidence of hope. Not for nothing is my bosom disquieted as my heart throbs against my justly fearful breast in

eddyng tides that warn of some event. But I pray that my expectation may fall out false and not come to fulfilment.

[1001] Truly blooming health does not rest content within its due bounds; for disease ever presses close against it, its neighbor with a common wall. So human fortune, when holding onward in straight course strikes upon a hidden reef. And yet, if with a well-measured throw, caution heaves overboard a portion of the gathered wealth, the whole house, with woe overladen, does not founder nor engulf the hull. Truly the generous gift from Zeus, rich and derived from yearly furrows, makes an end of the plague of famine.

[1017] But a man's blood, once it has first fallen by murder to earth in a dark tide — who by magic spell shall call it back? Even he who possessed the skill to raise from the dead — did not Zeus make an end of him as warning? And unless one fate ordained of the gods restrains another fate from winning the advantage, my heart would outstrip my tongue and pour forth its fears; but, as it is, it mutters only in the dark, distressed and hopeless ever to unravel anything in time when my soul's aflame.

[*Enter Clytaemestra.*]

#### CLYTAEMESTRA

[1035] Get inside, you too, Cassandra; since not unkindly has Zeus appointed you to share the holy water of a house where you may take your stand, with many another slave, at the altar of the god who guards its wealth. Get down from the car and do not be too proud; for even Alcmene's son, men say, once endured to be sold and eat the bread of slavery. But if such fortune should of necessity fall to the lot of any, there is good cause for thankfulness in having masters of ancient wealth; for they who, beyond their hope, have reaped a rich harvest of possessions, are cruel to their slaves in every way, even exceeding due measure. You have from us such usage as custom warrants.

#### CHORUS

[1047] It is to you she has been speaking and clearly. Since you are in

the toils of destiny, perhaps you will obey, if you are so inclined; but perhaps you will not.

CLYTAEMESTRA

[1050] Well, if her language is not strange and foreign, even as a swallow's, I must speak within her comprehension and move her to comply.

CHORUS

[1053] Go with her. With things as they now stand, she gives you the best. Do as she bids and leave your seat in the car.

CLYTAEMESTRA

[1055] I have no time to waste with this woman here outside; for already the victims stand by the central hearth awaiting the sacrifice — a joy we never expected to be ours. As for you, if you will take any part, make no delay. But if, failing to understand, you do not catch my meaning, then, instead of speech, make a sign with your barbarian hand.

CHORUS

[1062] It is an interpreter and a plain one that the stranger seems to need. She bears herself like a wild creature newly captured.

CLYTAEMESTRA

[1064] No, she is mad and listens to her wild mood, since she has come here from a newly captured city, and does not know how to tolerate the bit until she has foamed away her fretfulness in blood. No! I will waste no more words upon her to be insulted thus.

[*Exit.*]

CHORUS

[1069] But I will not be angry, since I pity her. Come, unhappy one, leave the car; yield to necessity and take upon you this novel yoke.

CASSANDRA

[1072] Woe, woe, woe! O Apollo, O Apollo!

## CHORUS

[1074] Wherefore your cry of “woe” in Loxias’ name? He is not the kind of god that has to do with mourners.

## CASSANDRA

[1076] Woe, woe, woe! O Apollo, O Apollo!

## CHORUS

[1078] Once more with ill-omened words she cries to the god who should not be present at times of lamentation.

## CASSANDRA

[1080] Apollo, Apollo! God of the Ways, my destroyer! For you have destroyed me — and utterly — this second time.

## CHORUS

[1083] I think that she is about to prophesy about her own miseries. The divine gift still abides even in the soul of one enslaved.

## CASSANDRA

[1085] Apollo, Apollo! God of the Ways, my destroyer! Ah, what way is this that you have brought me! To what a house!

## CHORUS

[1088] To that of Atreus’ sons. If you do not perceive this, I’ll tell it to you. And you shall not say that it is untrue.

## CASSANDRA

[1090] No, no, rather to a god-hating house, a house that knows many a horrible butchery of kin, a slaughter-house of men and a floor swimming with blood.

## CHORUS

[1093] The stranger seems keen-scented as a hound; she is on the trail where she will discover blood.

## CASSANDRA

[1095] Here is the evidence in which I put my trust! Behold those



babies bewailing their own butchery and their roasted flesh eaten by their father!

### CHORUS

[1098] Your fame to read the future had reached our ears; but we have no need of prophets here.

### CASSANDRA

[1100] Alas, what can she be planning? What is this fresh woe she contrives here within, what monstrous, monstrous horror, beyond love's enduring, beyond all remedy? And help stands far away!

### CHORUS

[1105] These prophesyings pass my comprehension; but those I understood — the whole city rings with them.

### CASSANDRA

[1107] Ah, damned woman, will you do this thing? Your husband, the partner of your bed, when you have cheered him with the bath, will you — how shall I tell the end? Soon it will be done. Now this hand, now that, she stretches forth!

### CHORUS

[1112] Not yet do I comprehend; for now, after riddles, I am bewildered by dark oracles.

### CASSANDRA

[1114] Ah! Ah! What apparition is this? Is it a net of death? No, it is a snare that shares his bed, that shares the guilt of murder. Let the fatal pack, insatiable against the race, raise a shout of jubilation over a victim accursed!

### CHORUS

[1119] What Spirit of Vengeance is this that you bid raise its voice over this house? Your words do not cheer me. Back to my heart surge the drops of my pallid blood, even as when they drip from a mortal wound, ebbing away as life's beams sink low; and death comes speedily.

## CASSANDRA

[1125] Ah, ah, see there, see there! Keep the bull from his mate! She has caught him in the robe and gores him with the crafty device of her black horn! He falls in a vessel of water! It is of doom wrought by guile in a murderous bath that I am telling you.

## CHORUS

[1130] I cannot boast that I am a keen judge of prophecies; but these, I think, spell some evil. But from prophecies what word of good ever comes to mortals? Through terms of evil their wordy arts bring men to know fear chanted in prophetic strains.

## CASSANDRA

[1136] Alas, alas, the sorrow of my ill-starred doom! For it is my own affliction, crowning the cup, that I bewail. Ah, to what end did you bring me here, unhappy as I am? For nothing except to die — and not alone. What else?

## CHORUS

[1140] Frenzied in soul you are, by some god possessed, and you wail in wild strains your own fate, like that brown bird that never ceases making lament (ah me!), and in the misery of her heart moans Itys, Itys, throughout all her days abounding in sorrow, the nightingale.

## CASSANDRA

[1146] Ah, fate of the clear-voiced nightingale! The gods clothed her in a winged form and gave to her a sweet life without tears. But for me waits destruction by the two-edged sword.

## CHORUS

[1150] From where come these vain pangs of prophecy that assail you? And why do you mold to melody these terrors with dismal cries blended with piercing strains? How do you know the bounds of the path of your ill-boding prophecy?

## CASSANDRA

[1156] Ah, the marriage, the marriage of Paris, that destroyed his friends! Ah me, Scamander, my native stream! Upon your banks in

bygone days, unhappy maid, was I nurtured with fostering care; but now by Cocytus and the banks of Acheron, I think, I soon must chant my prophecies.

### CHORUS

[1162] What words are these you utter, words all too plain? A new-born child hearing them could understand. I am smitten with a deadly pain, while, by reason of your cruel fortune, you cry aloud your pitiful moans that break my heart to hear.

### CASSANDRA

[1167] O the sufferings, the sufferings of my city utterly destroyed! Alas, the sacrifices my father offered, the many pasturing cattle slain to save its towers! Yet they provided no remedy to save the city from suffering even as it has; and I, my soul on fire, must soon fall to the ground.

### CHORUS

[1173] Your present speech chimes with your former strain. Surely some malignant spirit, falling upon you with heavy swoop, moves you to chant your piteous woes fraught with death. But the end I am helpless to discover.

### CASSANDRA

[1178] And now, no more shall my prophecy peer forth from behind a veil like a new-wedded bride; but it will rush upon me clear as a fresh wind blowing against the sun's uprising so as to dash against its rays, like a wave, a woe far mightier than mine. No more by riddles will I instruct you. And bear me witness, as, running close behind, I scent the track of crimes done long ago. For from this roof never departs a choir chanting in unison, but singing no harmonious tune; for it tells not of good. And so, gorged on human blood, so as to be the more emboldened, a revel-rout of kindred Furies haunts the house, hard to be drive away. Lodged within its halls they chant their chant, the primal sin; and, each in turn, they spurn with loathing a brother's bed, for they bitterly spurn the one who defiled it. Have I missed the mark, or, like a true archer, do I strike my quarry? Or am I

prophet of lies, a door-to-door babblers? Bear witness upon your oath that I know the deeds of sin, ancient in story, of this house.

### CHORUS

[1198] How could an oath, a pledge although given in honor, effect any cure? Yet I marvel at you that, though bred beyond the sea, you speak truth of a foreign city, even as if you had been present there.

### CASSANDRA

[1202] The seer Apollo appointed me to this office.

### CHORUS

[1203] Can it be that he, a god, was smitten with desire?

### CASSANDRA

[1204] Before now I was ashamed to speak of this.

### CHORUS

[1205] In prosperity all take on airs.

### CASSANDRA

[1206] Oh, but he struggled to win me, breathing ardent love for me.

### CHORUS

[1207] Did you in due course come to the rite of marriage?

### CASSANDRA

[1208] I consented to Loxias but broke my word.

### CHORUS

[1209] Were you already possessed by the art inspired of the god?

### CASSANDRA

[1210] Already I prophesied to my countrymen all their disasters.

### CHORUS

[1211] How came it then that you were unharmed by Loxias' wrath?

### CASSANDRA

[1212] Ever since that fault I could persuade no one of anything.

## CHORUS

[1213] And yet to us at least the prophecies you utter seem true enough.

## CASSANDRA

[1214] Ah, ah! Oh, oh, the agony! Once more the dreadful throes of true prophecy whirl and distract me with their ill-boding onset. Do you see them there — sitting before the house — young creatures like phantoms of dreams? Children, they seem, slaughtered by their own kindred, their hands full of the meat of their own flesh; they are clear to my sight, holding their vitals and their inward parts (piteous burden!), which their father tasted. For this cause I tell you that a strengthless lion, wallowing in his bed, plots vengeance, a watchman waiting (ah me!) for my master's coming home — yes, my master, for I must bear the yoke of slavery. The commander of the fleet and the overthrower of Ilium little knows what deeds shall be brought to evil accomplishment by the hateful hound, whose tongue licked his hand, who stretched forth her ears in gladness, like treacherous Ate. Such boldness has she, a woman to slay a man. What odious monster shall I fitly call her? An Amphisbaena? Or a Scylla, tenanting the rocks, a pest to mariners, a raging, devil's mother, breathing relentless war against her husband? And how the all-daring woman raised a shout of triumph, as when the battle turns, the while she feigned to joy at his safe return! And yet, it is all one, whether or not I am believed. What does it matter? What is to come, will come. And soon you, yourself present here, shall with great pity pronounce me all too true a prophetess.

## CHORUS

[1242] Thyestes' banquet on his children's flesh I understood, and I tremble. Terror possesses me as I hear the truth, nothing fashioned out of falsehood to resemble truth. But as for the rest I heard I am thrown off the track.

## CASSANDRA

[1246] I say you shall look upon Agamemnon dead.

### CHORUS

[1247] To words propitious, miserable girl, lull your speech.

### CASSANDRA

[1248] Over what I tell no healing god presides.

### CHORUS

[1249] No, if it is to be; but may it not be so!

### CASSANDRA

[1250] You do but pray; their business is to slay.

### CHORUS

[1251] What man is he that contrived this wickedness?

### CASSANDRA

[1252] Surely you must have missed the meaning of my prophecies.

### CHORUS

[1253] I do not understand the scheme of him who is to do the deed.

### CASSANDRA

[1254] And yet all too well I understand the Greek language.

### CHORUS

[1255] So too do the Pythian oracles; yet they are hard to understand.

### CASSANDRA

[1256] Oh, oh! What fire! It comes upon me! Woe, woe! Lycean Apollo! Ah me, ah me! This two-footed lioness, who mates with a wolf in the absence of the noble lion, will slay me, miserable as I am. Brewing as it were a drug, she vows that with her wrath she will mix requital for me too, while she whets her sword against her husband, to take murderous vengeance for bringing me here. Why then do I bear these mockeries of myself, this wand, these prophetic chaplets on my neck?

*[Breaking her wand, she throws it and the other insignia of her prophetic office upon the ground, and tramples them underfoot.]*

[1266] You at least I will destroy before I die myself. To destruction with you! And fallen there, thus do I repay you. Enrich with doom some other in my place. Look, Apollo himself is stripping me of my prophetic garb — he that saw me mocked to bitter scorn, even in this bravery, by friends turned foes, with one accord, in vain — but, like some vagrant mountebank, called “beggar,” “wretch,” “starveling,” I bore it all. And now the prophet, having undone me, his prophetess, has brought me to this lethal pass. Instead of my father’s altar a block awaits me, where I am to be butchered in a hot and bloody sacrifice. Yet, we shall not die unavenged by the gods; for there shall come in turn another, our avenger, a scion of the race, to slay his mother and exact requital for his sire; an exile, a wanderer, a stranger from this land, he shall return to put the coping-stone upon these unspeakable iniquities of his house. For the gods have sworn a mighty oath that his slain father’s outstretched corpse shall bring him home. Why then thus raise my voice in pitiful lament? Since first I saw the city of Ilium fare what it has fared, while her captors, by the gods’ sentence, are coming to such an end, I will go in and meet my fate. I will dare to die. This door I greet as the gates of Death. And I pray that, dealt a mortal stroke, without a struggle, my life-blood ebbing away in easy death, I may close these eyes.

#### CHORUS

[1295] O woman, pitiful exceedingly and exceeding wise, long has been your speech. But if, in truth, you have knowledge of your own death, how can you step with calm courage to the altar like an ox, driven by the god?

#### CASSANDRA

[1299] There is no escape; no, my friends, there is none any more.

#### CHORUS

[1300] Yet he that is last has the advantage in respect of time.

#### CASSANDRA

[1301] The day has come; flight would profit me but little.

CHORUS

[1302] Well, be assured, you brave suffering with a courageous spirit.

CASSANDRA

[1303] None who is happy is commended thus.

CHORUS

[1304] Yet surely to die nobly is a blessing for mortals.

CASSANDRA

[1305] Alas for you, my father and for your noble children!

*[She starts back in horror.]*

CHORUS

[1306] What ails you? What terror turns you back?

CASSANDRA

[1307] Alas, alas!

CHORUS

[1308] Why do you cry “alas”? Unless perhaps there is some horror in your soul.

CASSANDRA

[1309] This house stinks of blood-dripping slaughter.

CHORUS

[1310] And what of that? It is just the savor of victims at the hearth.

CASSANDRA

[1311] It is like a breath from a charnel-house.

CHORUS

[1312] You are not speaking of proud Syrian incense for the house.

CASSANDRA

[1313] Nay, I will go to bewail also within the palace my own and



Agamemnon's fate. Enough of life! Alas, my friends, not with vain terror do I shrink, as a bird that fears a bush. After I am dead, bear witness for me of this — when for me, a woman, another woman shall be slain, and for an ill-wedded man another man shall fall. I claim this favor from you now that my hour is come.

#### CHORUS

[1321] Poor woman, I pity you for your death foretold.

#### CASSANDRA

[1322] Yet once more I would like to speak, but not a dirge. I pray to the sun, in presence of his latest light, that my enemies may at the same time pay to my avengers a bloody penalty for slaughtering a slave, an easy prey. Alas for human fortune! When prosperous, a mere shadow can overturn it; if misfortune strikes, the dash of a wet sponge blots out the drawing. And this last I deem far more pitiable than that.

*[Enters the palace.]*

#### CHORUS

[1333] It is the nature of all human kind to be unsatisfied with prosperity. From stately halls none bars it with warning voice that utters the words "Enter no more." So the Blessed Ones have granted to our prince to capture Priam's town; and, divinely-honored, he returns to his home. Yet if he now must pay the penalty for the blood shed by others before him, and by dying for the dead he is to bring to pass retribution of other deaths, what mortal man, on hearing this, can boast that he was born with scatheless destiny?

*[A shriek is heard from within.]*

#### AGAMEMNON

[1343] Alas! I am struck deep with a mortal blow!

#### CHORUS

[1344] Silence! Who is this that cries out, wounded by a mortal blow?

#### AGAMEMNON

[1345] And once again, alas! I am struck by a second blow.

## CHORUS

[1346] The deed is done, it seems — to judge by the groans of the king. But come, let us take counsel together if there is perhaps some safe plan of action.

*[The members of the Chorus deliver their opinion on the course to be taken.]*

[1349] 1. I tell you my advice: summon the townsfolk to bring rescue here to the palace.

[1350] 2. To my thinking we must burst in and charge them with the deed while the sword is still dripping in their hands.

[1352] 3. I, too, am for taking part in some such plan, and vote for action of some sort. It is no time to keep on delaying.

[1354] 4. It is plain. Their opening act marks a plan to set up a tyranny in the State.

[1356] 5. Yes, because we are wasting time, while they, trampling underfoot that famous name, Delay, allow their hands no slumber.

[1358] 6. I know not what plan I could hit on to propose. It is the doer's part likewise to do the planning.

[1360] 7. I too am of this mind, for I know no way to bring the dead back to life by mere words.

[1362] 8. What! To prolong our lives shall we thus submit to the rule of those defilers of the house?

[1364] 9. No, it is not to be endured. No, death would be better, for that would be a milder lot than tyranny.

[1366] 10. And shall we, upon the evidence of mere groans, divine that our lord is dead?

[1368] 11. We should be sure of the facts before we indulge our wrath.  
For surmise differs from assurance.

[1370] 12. I am supported on all sides to approve this course — that we  
get clear assurance how it stands with Atreus' son.

*[The bodies of Agamemnon and Cassandra are disclosed; the queen  
stands by their side.]*

### CLYTAEMESTRA

[1372] Much have I said before to serve my need and I shall feel no  
shame to contradict it now. For how else could one, devising hate  
against a hated foe who bears the semblance of a friend, fence the  
snares of ruin too high to be overleaped? This is the contest of an  
ancient feud, pondered by me of old, and it has come, however long  
delayed. I stand where I dealt the blow; my purpose is achieved.  
Thus have I done the deed; deny it I will not. Round him, as if to  
catch a haul of fish, I cast an impassable net — fatal wealth of robe  
— so that he should neither escape nor ward off doom. Twice I  
struck him, and with two groans his limbs relaxed. Once he had  
fallen, I dealt him yet a third stroke to grace my prayer to the infernal  
Zeus, the savior of the dead. Fallen thus, he gasped away his life, and  
as he breathed forth quick spurts of blood, he struck me with dark  
drops of gory dew; while I rejoiced no less than the sown earth is  
gladdened in heaven's refreshing rain at the birthtime of the flower  
buds.

[1393] Since then the case stands thus, old men of Argos, rejoice, if  
you would rejoice; as for me, I glory in the deed. And had it been a  
fitting act to pour libations on the corpse, over him this would have  
been done justly, more than justly. With so many accursed lies has he  
filled the mixing-bowl in his own house, and now he has come home  
and himself drained it to the dregs.

### CHORUS

[1399] We are shocked at your tongue, how bold-mouthed you are, that  
over your husband you can utter such a boastful speech.

## CLYTAEMESTRA

[1401] You are testing me as if I were a witless woman. But my heart does not quail, and I say to you who know it well — and whether you wish to praise or to blame me, it is all one — here is Agamemnon, my husband, now a corpse, the work of this right hand, a just workman. So stands the case.

## CHORUS

[1407] Woman, what poisonous herb nourished by the earth have you tasted, what potion drawn from the flowing sea, that you have taken upon yourself this maddened rage and the loud curses voiced by the public? You have cast him off; you have cut him off; and out from the land shall you be cast, a burden of hatred to your people.

## CLYTAEMESTRA

[1412] It's now that you would doom me to exile from the land, to the hatred of my people and the execration of the public voice; though then you had nothing to urge against him that lies here. And yet he, valuing no more than if it had been a beast that perished — though sheep were plenty in his fleecy folds — he sacrificed his own child, she whom I bore with dearest travail, to charm the blasts of Thrace. Is it not he whom you should have banished from this land in requital for his polluting deed? No! When you arraign what I have done, you are a stern judge. Well, I warn you: threaten me thus on the understanding that I am prepared, conditions equal, to let you lord it over me if you shall vanquish me by force. But if a god shall bring the contrary to pass, you shall learn discretion though taught the lesson late.

## CHORUS

[1426] You are proud of spirit, and your speech is overbearing. Even as your mind is maddened by your deed of blood, upon your face a stain of blood shows full plain to behold. Bereft of all honor, forsaken of your friends, you shall hereafter atone for stroke with stroke,

## CLYTAEMESTRA

[1431] Listen then to this too, this the righteous sanction on my oath:

by Justice, exacted for my child, by Ate, by the Avenging Spirit, to whom I sacrificed that man, hope does not tread for me the halls of fear, so long as the fire upon my hearth is kindled by Aegisthus, loyal in heart to me as in days gone by. For he is no slight shield of confidence to me. Here lies the man who did me wrong, plaything of each Chryseis at Ilium; and here she lies, his captive, and augress, and concubine, his oracular faithful whore, yet equally familiar with the seamen's benches. The pair has met no undeserved fate. For he lies thus; while she, who, like a swan, has sung her last lament in death, lies here, his beloved; but to me she has brought for my bed an added relish of delight.

### CHORUS

[1448] Alas! Ah that some fate, free from excess of suffering, nor yet with lingering bed of pain, might come full soon and bring to us everlasting and endless sleep, now that our most gracious guardian has been laid low, who in a woman's cause had much endured and by a woman's hand has lost his life.

[1455] O mad Helen, who did yourself alone destroy these many lives, these lives exceeding many, beneath the walls of Troy. Now you have bedecked yourself with your final crown, that shall long last in memory, because of blood not to be washed away. Truly in those days strife, an affliction that has subdued its lord, dwelt in the house.

### CLYTAEMESTRA

[1462] Do not burden yourself with thoughts such as these, nor invoke upon yourself the fate of death. Nor yet turn your wrath upon Helen, and deem her a slayer of men, as if she alone had destroyed many a Danaan life and had wrought anguish past all cure.

### CHORUS

[1468] O Fiend who falls upon this house and Tantalus' two descendants, you who by the hands of women exert a rule matching their temper, a rule bitter to my soul! Perched over his body like a hateful raven, in hoarse notes she chants her song of triumph.

## CLYTAEMESTRA

[1475] Now you have corrected the judgment of your lips in that you name the thrice-gorged Fiend of this race. For by him the lust for lapping blood is fostered in the mouth; so before the ancient wound is healed, fresh blood is spilled.

## CHORUS

[1481] Truly you speak of a mighty Fiend, haunting the house, and heavy in his wrath (alas, alas!) — an evil tale of catastrophic fate insatiate; woe, woe, done by will of Zeus, author of all, worker of all! For what is brought to pass for mortal men save by will of Zeus? What herein is not wrought of god?

[1489] Alas, alas, my King, my King, how shall I bewail you? How voice my heartfelt love for you? To lie in this spider's web, breathing forth your life in an impious death! Ah me, to lie on this ignoble bed, struck down in treacherous death wrought by a weapon of double edge wielded by the hand of your own wife!

## CLYTAEMESTRA

[1497] Do you affirm this deed is mine? Do not imagine that I am Agamemnon's spouse. A phantom resembling that corpse's wife, the ancient bitter evil spirit of Atreus, that grim banqueter, has offered him in payment, sacrificing a full-grown victim in vengeance for those slain babes.

## CHORUS

[1505] That you are innocent of this murder — who will bear you witness? How could anyone do so? And yet the evil genius of his father might well be your accomplice. By force amid streams of kindred blood black Havoc presses on to where he shall grant vengeance for the gore of children served for meat.

[1513] Alas, alas, my King, my King, how shall I bewail you? How voice my heartfelt love for you? To lie in this spider's web, breathing forth your life in impious death! Alas, to lie on this ignoble bed, struck down in treacherous death wrought by a weapon of double

edge wielded by your own wife's hand!

### CLYTAEMESTRA

[1521] [Neither do I think he met an ignoble death.] And did he not himself by treachery bring ruin on his house? Yet, as he has suffered — worthy prize of worthy deed — for what he did to my sweet flower, shoot sprung from him, the sore-wept Iphigenia, let him make no great boasts in the halls of Hades, since with death dealt him by the sword he has paid for what he first began.

### CHORUS

[1530] Bereft of any ready expedient of thought, I am bewildered where to turn now that the house is tottering. I fear the beating storm of bloody rain that shakes the house; no longer does it descend in drops. Yet on other whetstones Destiny is sharpening justice for another evil deed.

[1536] O Earth, Earth, if only you had taken me to yourself before ever I had lived to see my lord occupying a lowly bed of a silver-sided bath! Who shall bury him? Who shall lament him? Will you harden your heart to do this — you who have slain your own husband — to lament for him and crown your unholy work with an uncharitable gift to his spirit, atoning for your monstrous deeds? And who, as with tears he utters praise over the hero's grave, shall sorrow in sincerity of heart?

### CLYTAEMESTRA

[1551] To care for that duty is no concern of yours. By your hands down he fell, down to death, and down below shall we bury him — but not with wailings from his household. No! Iphigenia, his daughter, as is due, shall meet her father lovingly at the swift-flowing ford of sorrows, and shall fling her arms around him and kiss him.

### CHORUS

[1560] Reproach thus meets reproach in turn — hard is the struggle to decide. The spoiler is despoiled, the slayer pays penalty. Yet, while Zeus remains on his throne, it remains true that to him who does it

shall be done; for it is law. Who can cast from out the house the seed of the curse? The race is bound fast in calamity.

### CLYTAEMESTRA

[1567] Upon this divine deliverance have you rightly touched. As for me, however, I am willing to make a sworn compact with the Fiend of the house of Pleisthenes that I will be content with what is done, hard to endure though it is. Henceforth he shall leave this house and bring tribulation upon some other race by murder of kin. A small part of the wealth is fully enough for me, if I may but rid these halls of the frenzy of mutual murder.

*[Enter Aegisthus with armed retainers.]*

### AEGISTHUS

[1577] Hail gracious light of the day of retribution! At last the hour has come when I can say that the gods who avenge mortal men look down from on high upon the crimes of earth. Now that, to my joy, I behold this man lying here in a robe spun by the Avenging Spirits and making full payment for the deeds contrived in craft by his father's hand.

[1583] For Atreus, lord of this land, this man's father, challenged in his sovereignty, drove forth, from city and from home, Thyestes, who (to speak it clearly) was my father and his own brother. And when he had come back as a suppliant to his hearth, unhappy Thyestes secured such safety for his lot as not himself to suffer death and stain with his blood his native soil. But Atreus, the godless father of this slain man, with welcome more hearty than kind, on the pretence that he was cheerfully celebrating a happy day by serving meat, served up to my father as entertainment a banquet of his own children's flesh. The toes and fingers he broke off . . . sitting apart. And when all unwittingly my father had quickly taken servings that he did not recognize, he ate a meal which, as you see, has proved fatal to his race. Now, discovering his unhallowed deed, he uttered a great cry, reeled back, vomiting forth the slaughtered flesh, and invoked an unbearable curse upon the line of Pelops, kicking the banquet table to



aid his curse, “thus perish all the race of Pleisthenes!” This is the reason that you see this man fallen here. I am he who planned this murder and with justice. For together with my hapless father he drove me out, me his third child, as yet a baby in swaddling-clothes. But grown to manhood, justice has brought me back again. Exile though I was, I laid my hand upon my enemy, compassing every device of cunning to his ruin. So even death would be sweet to me now that I behold him in justice’s net.

### CHORUS

[1612] Aegisthus, excessive triumph amid distress I do not honor. You say that of your own intent you slew this man and did alone plot this pitiful murder. I tell you in the hour of justice that you yourself, be sure of that, will not escape the people’s curses and death by stoning at their hand.

### AEGISTHUS

[1617] You speak like that, you who sit at the lower oar when those upon the higher bench control the ship? Old as you are, you shall learn how bitter it is at your age to be schooled when prudence is the lesson set before you. Bonds and the pangs of hunger are far the best doctors of the spirit when it comes to instructing the old. Do you have eyes and lack understanding? Do not kick against the goads lest you strike to your own hurt.

### CHORUS

[1625] Woman that you are! Skulking at home and awaiting the return of the men from war, all the while defiling a hero’s bed, did you contrive this death against a warrior chief?

### AEGISTHUS

[1628] These words of yours likewise shall prove a source of tears. The tongue of Orpheus is quite the opposite of yours. He led all things by the rapture of his voice; but you, who have stirred our wrath by your silly yelping, shall be led off yourself. You will appear tamer when put down by force.

## CHORUS

[1633] As if you would ever truly be my master here in Argos, you who did contrive our king's death, and then had not the courage to do this deed of murder with your own hand!

## AEGISTHUS

[1636] Because to ensnare him was clearly the woman's part; I was suspect as his enemy of old. However, with his gold I shall endeavor to control the people; and whoever is unruly, him I'll yoke with a heavy collar, and in truth he shall be no well-fed trace-horse! No! Loathsome hunger that houses with darkness shall see him gentle.

## CHORUS

[1643] Why then, in the baseness of your soul, did you not kill him yourself, but leave his slaying to a woman, a plague to her country and her country's gods? Oh, does Orestes perhaps still behold the light, that, with favoring fortune, he may come home and be the slayer of this pair with victory complete?

## AEGISTHUS

[1649] Oh well, since you plan to act and speak like that, you shall be taught a lesson soon. On guard, my trusty guardsmen, your work lies close to hand.

## CHORUS

[1651] On guard then! Let every one make ready his sword with hand on hilt.

## AEGISTHUS

[1652] My hand too is laid on my sword hilt, and I do not shrink from death.

## CHORUS

[1653] "Death for yourself," you say. We hail the omen. We welcome fortune's test.

## CLYTAEMESTRA

[1654] No, my dearest, let us work no further ills. Even these are many

to reap, a wretched harvest. Of woe we have enough; let us have no bloodshed. Venerable elders, go back to your homes, and yield in time to destiny before you come to harm. What we did had to be done. But should this trouble prove enough, we will accept it, sorely battered as we are by the heavy hand of fate. Such is a woman's counsel, if any care to learn from it.

AEGISTHUS

[1662] But to think that these men should let their wanton tongues thus blossom into speech against me and cast about such insults, putting their fortune to the test! To reject wise counsel and insult their master!

CHORUS

[1665] It would not be like men of Argos to cringe before a man as low as you.

AEGISTHUS

[1666] Ha! I will visit you with vengeance yet in days to come.

CHORUS

[1667] Not if fate shall guide Orestes to return home.

AEGISTHUS

[1668] From my own experience I know that exiles feed on hope.

CHORUS

[1669] Keep on, grow fat, polluting justice, since you can.

AEGISTHUS

[1670] Know that you shall atone to me for your insolent folly.

CHORUS

[1671] Brag in your bravery like a cock beside his hen.

CLYTAEMESTRA

[1672] Do no care for their idle yelpings. I and you will be masters of this house and order it aright.

[*Exeunt omnes.*]

# THE LIBATION BEARERS



*Translated by Herbert Weir Smyth*

The second part of the *Oresteia* trilogy continues the tale of Agamemnon's family, opening with Orestes' arrival at his father's tomb, where he meets his sister Electra and plans revenge upon Clytemnestra and her lover Aegisthus. Clytemnestra's account of a nightmare in which she gives birth to a snake is recounted by the chorus; and this leads her to order Electra, her daughter, to pour libations on Agamemnon's tomb, with the assistance of libation bearers, hoping to make amends. Orestes enters the palace pretending to bear news of his own death, and when Clytemnestra calls in Aegisthus to share in the news, Orestes kills them both. Orestes is then beset by the Furies, who avenge the murders of kin in Greek mythology.



*Orestes, Elektra and Pylades at the tomb of Agamemnon - Campanian red-figure hydria, c. 330 BC*

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THE LIBATION BEARERS



*Orestes, Electra and Hermes in front of Agamemnon's tomb as depicted by a Choephoroi artist*



## DRAMATIS PERSONAE

ORESTES

CHORUS of Slave-women

ELECTRA

A SERVANT

CLYTAEMESTRA

PYLADES

NURSE

AEGISTHUS

SCENE. — Argos.

TIME. — The heroic age.

DATE. — 468 B.C., at the City Dionysia.

## ARGUMENT

Now when she had slain Agamemnon, Queen Clytaemestra with her lover Aegisthus ruled in the land of Argos. But the spirit of her murdered lord was worth and sent a baleful vision to distress her soul in sleep. She dreamed that she gave birth to a serpent and that she suckled it, as if it had been a babe; but together with the mother's milk the noxious thing drew clotted blood from out her breast. With a scream of horror she awoke, and when the seers of the house had interpreted the portent as a sign of the anger of the nether powers, she bade Electra, her daughter, and her serving-women bear libations to the tomb of Agamemnon, if haply she might placate his spirit.

Now Princess Electra dwelt in the palace, but was treated no better than a slave; but, before that Agamemnon was slain, her brother, Prince Orestes, had been sent to abide with his uncle Strophius in a far country, even in Phocis. There he had grown to youthful manhood, and on the selfsame day that his mother sought to avert the evil omen of her dream, accompanied by his cousin Pylades, he came to Argos seeking vengeance for his father's murder.

On the tomb of Agamemnon he places a lock of his hair, and when Electra discovers it, she is confident that it must be an offering to the dead made by none other than her brother. She has been recognized by him by reason of her mourning garb; but not until she has had further proof, by signs and tokens, will she be convinced that it is he in very truth.

Orestes makes known that he has been divinely commissioned to his purpose of vengeance. Lord Apollo himself has commanded him thereto with threats that, if he disobey, he shall be visited with assaults of the Erinyes of his father — banned from the habitations of men and the altars of the gods, he shall perish blasted in mind and body.

Grouped about the grave of their father, brother and sister, aided by

the friendly Chorus, implore his ghostly assistance to their just cause. Orestes and Pylades, disguised as Phocian travellers, are given hospitable welcome by Clytaemestra, to whom it is reported that her son is dead. The Queen sends as messenger Orestes' old nurse to summon Aegisthus from outside accompanied by his bodyguard. The Chorus persuades her to alter the message and bid him come unattended. His death is quickly followed by that of Clytaemestra, whose appeals for mercy are rejected by her son. Orestes, displaying the bloody robe in which his father had been entangled when struck down, proclaims the justice of his deed. But his wits begin to wander; the Erinyes of his mother, unseen by the others, appear before his disordered vision; he rushes from the scene.

## THE LIBATION BEARERS

[*Scene: The tomb of Agamemnon. Enter Orestes and Pylades.*]

### ORESTES

[1] Hermes of the nether world, you who guard the powers that are your father's, prove yourself my savior and ally, I entreat you, now that I have come to this land and returned from exile. On this mounded grave I cry out to my father to hearken, to hear me. . . .

[Look, I bring] a lock to Inachus in requital for his care, and here, a second, in token of my grief. For I was not present, father, to lament your death, nor did I stretch forth my hand to bear your corpse.

[10] What is this I see? What is this throng of women that moves in state, marked by their sable cloaks? To what calamity should I set this down? Is it some new sorrow that befalls our house? Or am I right to suppose that for my father's sake they bear these libations to appease the powers below? It can only be for this cause: for indeed I think my own sister Electra is approaching, distinguished by her bitter grief. Oh grant me, Zeus, to avenge my father's death, and may you be my willing ally!

[19] Pylades, let us stand apart, that I may know clearly what this band of suppliant women intends.

[*Exit Orestes and Pylades. Enter Electra with women carrying libations.*]

### CHORUS

[20] Sent forth from the palace I have come to convey libations to the sound of sharp blows of my hands. My cheek is marked with bloody gashes where my nails have cut fresh furrows. And yet through all my life my heart is fed with lamentation. Rips are torn by my griefs through the linen web of my garment, torn in the cloth that covers my breast, the cloth of robes struck for the sake of my mirthless misfortunes.

[30] For with a hair-raising shriek, Terror, the diviner of dreams for our house, breathing wrath out of sleep, uttered a cry of terror in the dead of night from the heart of the palace, a cry that fell heavily on the women's quarter. And the readers of these dreams, bound under pledge, cried out from the god that those beneath the earth cast furious reproaches and rage against their murderers.

[42] Intending to ward off evil with such a graceless grace, O mother Earth, she sends me forth, godless woman that she is. But I am afraid to utter the words she charged me to speak. For what atonement is there for blood fallen to earth? Ah, hearth of utter grief! Ah, house laid low in ruin! Sunless darkness, loathed by men, enshrouds our house due to the death of its master.

[55] The awe of majesty once unconquered, unvanquished, irresistible in war, that penetrated the ears and heart of the people, is now cast off. But there is still fear. And prosperity — this, among mortals, is a god and more than a god. But the balance of Justice keeps watch: swiftly it descends on those in the light; sometimes pain waits for those who linger on the frontier of twilight; and others are claimed by strengthless night.

[66] Because of blood drunk up by the fostering earth, the vengeful gore lies clotted and will not dissolve away. Soul-racking calamity distracts the guilty man till he is steeped in utter misery. But for the violator of a bridal chamber there is no cure. And though all streams flow in one course to cleanse the blood from a polluted hand, they rush in vain. For since the gods laid constraining doom about my city and led me from my father's house to a slave's lot, it is fitting for me to govern my bitter hate, even against my will, and submit to the wishes of my masters, whether just or unjust. But I weep beneath my veil over the senseless fate of my lord, my heart chilled by secret grief.

## ELECTRA

[84] You handmaidens who set our house in order, since you are here as my attendants in this rite of supplication, give me your counsel on

this: what should I say while I pour these offerings of sorrow? How shall I find gracious words, how shall I entreat my father? Shall I say that I bring these offerings to a loved husband from a loving wife — from my own mother? I do not have the assurance for that, nor do I know what I should say as I pour this libation onto my father's tomb. Or shall I speak the words that men are accustomed to use: "To those who send these honors may he return benefits" — a gift, indeed, to match their evil?

[96] Or, in silence and dishonor, even as my father perished, shall I pour them out for the earth to drink and then retrace my steps, like one who carries refuse away from a rite, hurling the vessel from me with averted eyes?

[100] In this, my friends, be my fellow-counsellors. For we cherish a common hatred within our house. Do not hide your counsel in your hearts in fear of anyone. For the portion of fate awaits both the free man and the man enslaved by another's hand. If you have a better course to urge, speak!

### CHORUS

[106] In reverence for your father's tomb, as if it were an altar, I will speak my thoughts from the heart, since you command me.

### ELECTRA

[108] Speak, even as you revere my father's grave.

### CHORUS

[109] While you pour, utter benedictions for loyal hearts.

### ELECTRA

[110] And to whom of those dear to me should I address them?

### CHORUS

[111] First to yourself, then to whoever hates Aegisthus.

### ELECTRA

[112] Then for myself and for you also shall I make this prayer?

CHORUS

[113] That is for you, using your judgment, to consider now for yourself.

ELECTRA

[114] Then whom else should I add to our company?

CHORUS

[115] Remember Orestes, though he is still away from home.

ELECTRA

[116] Well said! You have indeed admonished me thoughtfully.

CHORUS

[117] For the guilty murderers now, mindful of —

ELECTRA

[118] What should I say? Instruct my inexperience, prescribe the form.

CHORUS

[119] Pray that some divinity or some mortal may come to them —

ELECTRA

[120] As judge or as avenger, do you mean?

CHORUS

[121] Say in plain speech, “One who will take life for life.”

ELECTRA

[122] And is it right for me to ask this of the gods?

CHORUS

[123] How could it not be right to repay an enemy with ills?

ELECTRA

[124] Supreme herald of the realm above and the realm below, O Hermes of the nether world, come to my aid, summon to me the spirits beneath the earth to hear my prayers, spirits that watch over

my father's house, and Earth herself, who gives birth to all things, and having nurtured them receives their increase in turn. And meanwhile, as I pour these lustral offerings to the dead, I invoke my father: "Have pity both on me and on dear Orestes! How shall we rule our own house? For now we are bartered away like vagrants by her who bore us, by her who in exchange got as her mate Aegisthus, who was her accomplice in your murder. As for me, I am no better than a slave, Orestes is an outcast from his inheritance, while they in their insolence revel openly in the winnings of your toil. But that Orestes may come home with good fortune I pray to you, father: Oh, hearken to me! And as for myself, grant that I may prove far more circumspect than my mother and more reverent in deed.

[142] I utter these prayers on our behalf, but I ask that your avenger appear to our foes, father, and that your killers may be killed in just retribution. So I interrupt my prayer for good to offer them this prayer for evil. But be a bearer of blessings for us to the upper world, with the help of the gods and Earth and Justice crowned with victory."

*[She pours out the libations.]*

[147] Such are my prayers, and over them I pour out these libations. It is right for you to crown them with lamentations, raising your voices in a chant for the dead.

## CHORUS

[152] Pour forth your tears, splashing as they fall for our fallen lord, to accompany this protection against evil, this charm for the good against the loathsome pollution. Hear me, oh hear me, my honored lord, out of the darkness of your spirit. Woe, woe, woe! Oh for a man mighty with the spear to deliver our house, an Ares, brandishing in the fight the springing Scythian bow and wielding his hilted sword in close combat.

*[As they conclude, Electra discovers the lock of Orestes' hair.]*

## ELECTRA



[164] My father has by now received the libations, which the earth has drunk. But take your share of this startling news.

### CHORUS

[167] Speak — but my heart is dancing with fear.

### ELECTRA

[169] I see here a lock cut as an offering for the tomb.

### CHORUS

[169] A man's, or a deep-girt maid's?

### ELECTRA

[170] That is open to conjecture — anyone may guess.

### CHORUS

[171] How then? Let my age be taught by your youth.

### ELECTRA

[172] There is no one who could have cut it but myself.

### CHORUS

[173] Yes, for those who ought to have mourned with a lock of hair are enemies.

### ELECTRA

[174] And further, in appearance it is very much like —

### CHORUS

[175] Whose lock? This is what I would like to know.

### ELECTRA

[176] It is very much like my own in appearance.

### CHORUS

[177] Then can this be a secret offering from Orestes?

### ELECTRA

[178] It is his curling locks that it most resembles.

## CHORUS

[179] But how did he dare to come here?

## ELECTRA

[180] He has merely sent this cut lock to honor his father.

## CHORUS

[181] What you say is no less a cause of tears for me, if he will never again set foot on this land.

## ELECTRA

[183] Over my heart, too, there sweeps a surge of bitterness, and I am struck as if a sword had run me through. From my eyes thirsty drops of a stormy flood fall unchecked at the sight of this tress. For how can I expect to find that someone else, some townsman, owns this lock? Nor yet in truth did she clip it from her head, the murderess, my own mother, who has assumed a godless spirit regarding her children that ill accords with the name of mother. But as for me, how am I to assent to this outright, that it adorned the head of Orestes, the dearest to me of all mortals? No, hope is merely flattering me.

[195] Ah, woe! If only, like a messenger, it had a kind voice, so that I would not be tossed by my distracted thoughts. Rather it would plainly bid me to spurn this tress, if it was severed from a hated head. Or if it were a kinsman's, he would share my grief as an adornment to this tomb and a tribute to my father.

[201] But I invoke the gods, who know by what storms we are tossed like seafarers. Yet if I am fated to reach safety, a great stock may come from a little seed.

[205] And look! Another proof! Footprints matching each other — and like my own! Yes, here are the outlines of two sets of feet, his own and some companion's. The heels and the imprints of the tendons agree in proportion with my own tracks. I am in torment, my brain is in a whirl!

[*Enter Orestes.*]

ORESTES

[212] Give recognition to the gods that your prayers have been fulfilled, and pray that success may attend you in the future.

ELECTRA

[214] What? Have I succeeded now by the will of the gods?

ORESTES

[215] You have come to the sight of what you have long prayed for.

ELECTRA

[216] And do you know whom among mortals I was invoking?

ORESTES

[217] I know that you are pining for Orestes.

ELECTRA

[218] Then how have I found an answer to my prayers?

ORESTES

[219] Here I am. Search for no other friend than me.

ELECTRA

[220] But surely, stranger, you are weaving some snare about me?

ORESTES

[221] Then I am devising plots against myself.

ELECTRA

[222] No, you wish to mock my distress.

ORESTES

[223] Then my own also, if yours.

ELECTRA

[224] Am I then to address you as Orestes in truth?

ORESTES

[225] Now, even though you see him in me, you are slow to learn. Yet

at the sight of this tress cut in mourning, and when you were scrutinizing the footprints of my tracks, your thought took wings and you knew you had found me. Put the lock of hair, your own brother's, in the spot it was cut from and observe how it matches the hair on my head. And see this piece of weaving, your handiwork, the strokes of the batten and the beasts in the design. Control yourself! Do not go mad with joy! For I know that our nearest kin are bitter foes to us both.

#### ELECTRA

[235] O best beloved darling of your father's house, its hope of a saving seed longed for with tears, trust in your prowess and you will win back your father's house. O delightful eyes that have four parts of love for me: for I must call you father; and to you falls the love I should bear my mother, whom I most rightly hate; and the love I bore my sister, victim of a pitiless sacrifice; and you were my faithful brother, bringing me your reverence. May Might and Justice, with Zeus, supreme over all, in the third place, lend you their aid!

#### ORESTES

[246] O Zeus, O Zeus, regard our cause! Behold the orphaned brood of a father eagle that perished in the meshes, in the coils of a fierce viper. They are utterly orphaned, gripped by the famine of hunger: for they are not grown to full strength to bring their father's quarry to the nest. So you see both me and poor Electra here, children bereft of their father, both outcasts alike from our home. If you destroy these nestlings of a father who made sacrifice and revered you greatly, from what like hand will you receive the homage of rich feasts? Destroy the brood of the eagle and you cannot again send tokens that mortals will trust; nor, if this royal stock should wither utterly away, will it serve your altars on days when oxen are sacrificed. Oh foster it, and you may raise our house from low estate to great, though now it seems utterly overthrown.

#### CHORUS

[264] O children, O saviors of your father's hearth, speak not so loud, dear children, in case someone should overhear and report all this to

our masters merely for the sake of rumor. May I some day see them dead in the ooze of flaming pitch!

## ORESTES

[269] Surely he will not abandon me, the mighty oracle of Loxias, who urged me to brave this peril to the end and loudly proclaims calamities that chill the warmth of my heart, if I do not take vengeance on my father's murderers. He said that, enraged by the loss of my possessions, I should kill them in requital just as they killed. And he declared that otherwise I should pay the debt myself with my own life, after many grievous sufferings. For he spoke revealing to mortals the wrath of malignant powers from underneath the earth, and telling of plagues: leprous ulcers that mount with fierce fangs on the flesh and eat away its primal nature; and how a white down should sprout up on the diseased place. And he spoke of other assaults of the Furies that are destined to be brought to pass from paternal blood. For the dark bolt of the infernal powers, who are stirred by kindred victims calling for vengeance, and madness, and groundless terrors out of the night, torment and harass a man, and he sees clearly, though he moves his eyebrows in the dark. And with his body marred by the brazen scourge, he is even chased in exile from his country. And the god declared that to such as these it is not allowed to have a part either in the ceremonial cup or in the cordial libation; his father's wrath, though unseen, bars him from the altar; no one receives him or lodges with him; and at last, despised by all, friendless, he perishes, shrivelled pitifully by a death that wastes him utterly away.

[297] Must I not put my trust in oracles such as these? Yet even if I do not trust them, the deed must still be done. For many impulses conspire to one conclusion. Besides the god's command, my keen grief for my father, and also the pinch of poverty — that my countrymen, the most renowned of mortals, who overthrew Troy in the spirit of glory, should not be subjected so to a pair of women. For he has a woman's mind, or if not, it will soon be found out.

## CHORUS

[306] You mighty Fates, through the power of Zeus grant fulfilment in the way to which Justice now turns. "For a word of hate let a word of hate be said," Justice cries out as she exacts the debt, "and for a murderous stroke let a murderous stroke be paid." "Let it be done to him as he does," says the age-old wisdom.

#### ORESTES

[315] O father, unhappy father, by what word or deed of mine can I succeed in sailing from far away to you, where your resting-place holds you, a light to oppose your darkness? Yet a lament in honor of the Atreidae who once possessed our house is none the less a joyous service.

#### CHORUS

[323] My child, the fire's ravening jaw does not overwhelm the wits of the dead man, but afterwards he reveals what stirs him. The murdered man has his dirge; the guilty man is revealed. Justified lament for fathers and for parents, when raised loud and strong, makes its search everywhere.

#### ELECTRA

[332] Hear then, O father, as in turn we mourn with plentiful tears. Look, your two children mourn you in a dirge over your tomb. As suppliants and exiles as well they have sought a haven at your sepulchre. What of these things is good, what free of evil? Is it not hopeless to wrestle against doom?

#### CHORUS

[340] Yet heaven, if it pleases, may still turn our utterance to more joyfully sounding strains. In place of dirges over a tomb, a song of triumph within the royal halls will welcome back a reunited friend.

#### ORESTES

[345] Ah, my father, if only beneath Ilium's walls you had been slain, slashed by some Lycian spearman! Then you would have left a good name for your children in their halls, and in their maturity you would have made their lives admired by men. And in a land beyond the sea

you would have found a tomb heaped high with earth, no heavy burden for your house to bear —

### CHORUS

[354] — Welcomed there below by your comrades who nobly fell, a ruler of august majesty, distinguished even beneath the earth, and minister of the mightiest, the deities who rule in the nether world. For in your life you were a king of those who have the power to assign the portion of death, and who wield the staff all mortals obey.

### ELECTRA

[363] No, not even beneath the walls of Troy, father, would I wish you to have fallen and to be entombed beside Scamander's waters among the rest of the host slain by the spear. I wish rather that his murderers had been killed by their own loved ones, just as they killed you, so that someone in a distant land who knew nothing of these present troubles should learn of their fatal doom.

### CHORUS

[372] In this, my child, your wish is better than gold. It surpasses great good fortune, even that of the supremely blessed; for it is easy to wish. But now the lash of this double scourge comes home: our cause already has its champions beneath the earth, while the hands of our loathsome opponents, though they have the mastery, are unholy. The children have won the day.

### ORESTES

[380] This has pierced the earth and reached your ear as if it were an arrow. O Zeus, O Zeus, who send long-deferred retribution up from below onto the reckless and wicked deeds done by the hands of mortals. . . . And yet it will be accomplished for our father's sake.

### CHORUS

[386] May it be mine to raise a hearty shout in triumph over the man when he is stabbed and over the woman as she perishes! Why should I try to keep hidden what nevertheless hovers before my soul? Full against the prow of my heart wrath blows sharply in rancorous hate.

## ELECTRA

[394] And when will mighty Zeus bring down his hand on them and split their heads open? Let it be a pledge to the land! After injustice I demand justice as my right. Hear, O Earth, and you honored powers below!

## CHORUS

[400] And it is the eternal rule that drops of blood spilled on the ground demand yet more blood. Murder cries out on the Fury, which from those killed before brings one ruin in the wake of another.

## ORESTES

[405] Alas, you sovereign powers of the world below, behold, you potent Curses of the slain, behold the remnants of the line of Atreus in their helpless plight, cast out from house and home in dishonor. Which way can we turn, O Zeus?

## CHORUS

[410] But again my heart throbs as I hear this pitiful lament. At once I am devoid of hope and my viscera are darkened at the words I hear. But when hope once again lifts and strengthens me, it puts away my distress and dawns brightly on me.

## ELECTRA

[417] To what could we more fittingly appeal than to those very miseries we have endured from the woman herself who bore us? She may fawn upon us, but they are past all soothing. For like a fierce-hearted wolf the temper we have acquired from our mother is implacable.

## CHORUS

[423] On my breast I beat an Arian dirge in just the same fashion as a Cissian wailing woman. With clenched fists, raining blows thick and fast, my outstretched hands could be seen descending from above, from far above, now on this side, now on that, till my battered and wretched head resounded with the strokes.

## ELECTRA



[429] Away with you, cruel and utterly brazen mother! You dared to give your husband a most cruel burial: unmourned, without lamentation, a king unattended by his people.

#### ORESTES

[434] Ah me, your words spell utter dishonor. Yet with the help of the gods, and with the help of my own hands, will she not atone for the dishonor she did my father? Let me only take her life, then let me die!

#### CHORUS

[439] Yes, and I would have you know he was brutally mangled. And even as she buried him in this way, she acted with intent to make the manner of his death a burden on your life past all power to bear. You hear the story of the ignominious outrage done to your father.

#### ELECTRA

[445] My father was murdered just as you say. But all the while I was kept sequestered, despised, accounted a worthless thing. Kennelled in my room as if I were a vicious cur, I gave free vent to my streaming tears, which came more readily than laughter, as in my concealment I poured out my lament in plentiful weeping. Hear my tale and inscribe it on your heart.

#### CHORUS

[451] Yes, let it sink deep into your ears, but keep inside a quiet steadfastness of soul. So far things are so. But you yourself be eager to resolve what is to follow. You must enter the contest with inflexible wrath.

#### ORESTES

[456] Father, I call on you; side with your loved ones!

#### ELECTRA

[457] And I in tears join my voice to his.

#### CHORUS

[458] And let all our company blend our voices to echo the prayer.

Hear! Come to the light! Side with us against the foe!

ORESTES

[461] Ares will encounter Ares; Right will encounter Right.

ELECTRA

[462] O you gods, judge rightly the plea of right!

CHORUS

[462] A shudder steals over me as I hear these prayers. Doom has long been waiting, but it will come in answer to those who pray. Ah, inbred trouble and bloody stroke of ruin striking a discord! Ah, lamentable and grievous sorrows! Ah, the unstaunched pain! Our house has a cure to heal these woes, a cure not from outside, from the hands of others, but from itself, by fierce, bloody strife. This hymn is for the gods beneath the earth. O you blessed powers below, hear this supplication of ours, and with a favorable will send forth to these children your aid for victory!

ORESTES

[479] O father, who perished by a death unbecfitting a king, grant in answer to my prayer the lordship over your halls!

ELECTRA

[481] And I too, father, have a like request of you: to escape when I have wrought great destruction on Aegisthus.

ORESTES

[483] Yes, for then the customary funeral feasts of men would be established in your honor. But otherwise, at the rich and savory banquet of burnt offerings made to the earth, you will be without a portion of honor.

ELECTRA

[486] And I will likewise at my wedding offer libations to you out of the fullness of my inheritance from my father's house, and before all else I will hold this tomb of yours in the highest honor.

ORESTES

[489] O Earth, send up my father to watch my battle!

ELECTRA

[490] O Persephone, grant us indeed a glorious victory!

ORESTES

[491] Father, remember the bath where you were robbed of life.

ELECTRA

[492] And remember how they devised a strange net to cast about you.

ORESTES

[493] You were caught, my father, in fetters forged by no smith's hand.

ELECTRA

[494] And in a fabric shamefully devised.

ORESTES

[495] Father, are you not roused by taunts such as these?

ELECTRA

[496] Are you not raising that dearest head of yours?

ORESTES

[497] Either send Justice to battle for those dear to you, or grant us in turn to get a similar grip on them, if indeed after defeat you would in turn win victory.

ELECTRA

[500] So listen, father, to this last appeal of mine as you behold these fledglings crouching at your tomb. Have compassion on your offspring, on the woman and on the man as well, and let not this seed of Pelops' line be blotted out: for then, in spite of death, you are not dead. For children are voices of salvation to a man, though he is dead; like corks, they buoy up the net, saving the flaxen cord from out of the deep. Hear! For your own sake we make this lament. By honoring this plea of ours you save yourself.

## CHORUS

[510] In truth you have drawn out this plea of yours to your own content in showing honor to this unlamented tomb. As for the rest, since your heart is rightly set on action, put your fortune to the test and get to your work at once.

## ORESTES

[514] It will be so. But it is in no way amiss to inquire how, from what motive, she came to send her libations, seeking too late to make amends for an irremediable deed. They would be a sorry gift to send to the senseless dead: I cannot guess what they mean. The gifts are too paltry for her offence. For though a man may pour out all he has in atonement for one deed of blood, it is wasted effort. So the saying goes. If indeed you know, tell me: I wish to learn.

## CHORUS

[523] I know, my child, for I was there. It was because she was shaken by dreams and wandering terrors of the night that she sent these offerings, godless woman that she is.

## ORESTES

[526] And have you learned the nature of the dream so as to tell it properly?

## CHORUS

[527] She dreamed she gave birth to a serpent: that is her own account.

## ORESTES

[528] And where does the tale end, and what is its consummation?

## CHORUS

[529] She laid it to rest as if it were a child, in swaddling clothes.

## ORESTES

[530] What food did it crave, the newborn viper?

## CHORUS

[531] In her dream she offered it her own breast.

ORESTES

[532] Surely her nipple was not unwounded by the loathsome beast?

CHORUS

[533] No: it drew in clotted blood with the milk.

ORESTES

[534] Truly it is not without meaning: the vision signifies a man!

CHORUS

[535] Then from out of her sleep she raised a shriek and awoke appalled, and many lamps that had been blinded in the darkness flared up in the house to cheer our mistress. Then she sent these libations for the dead in the hope that they might be an effective cure for her distress.

ORESTES

[540] Well then, I pray to this earth and to my father's grave that this dream may come to its fulfilment in me. As I understand it, it fits at every point. For if the snake left the same place as I; if it was furnished with my swaddling clothes; if it sought to open its mouth to take the breast that nourished me and mixed the sweet milk with clotted blood while she shrieked for terror at this, then surely, as she has nourished a portentous thing of horror, she must die by violence. For I, turned serpent, am her killer, as this dream declares.

CHORUS

[551] I choose your reading of this portent. Let it be so. As for the rest, give your friends their parts. Tell some what to do, others what to leave undone.

ORESTES

[554] It is a simple story. My sister must go inside, and I charge her to keep concealed this pact with me, so that as by craft they killed a worthy man, so by craft they may likewise be caught and perish in the very same snare, even as Loxias decreed, lord Apollo, the prophet who has never before been false.

[560] In the guise of a stranger, one fully equipped, I will come to the outer gate, and with me Pylades, whom you see here, as a guest and ally of the house. Both of us will speak the speech of Parnassus, imitating the accent of a Phocian tongue. And in case none of the keepers of the door will give us a hearty welcome on the plea that the house is afflicted with trouble by the gods, then we will wait so that anyone passing the house will consider and say: "Why then does Aegisthus have his door shut on his suppliant, if in fact he is at home and knows?"

[571] But if I indeed pass the outermost threshold of the gate and find that man sitting on my father's throne, or if then coming face to face with me he lifts and casts down his eyes, know well: before he can even say "Of what land is this stranger?" I will skewer him with my swift sword and lay him dead. The fury that has no fill of slaughter shall for her third and crowning drink drink unmixed blood!

[579] Now you, Electra, keep strict watch over what happens inside the house, so that our plans may fit together well. You [*addressing the Chorus*] had best keep a discreet tongue: be silent when there is need and speak only what the occasion demands. As for the rest, I call on him to cast his glance this way and direct the contest of the sword for me.

[*Exeunt Orestes, Pylades, and Electra.*]

## CHORUS

[585] Many are the horrors, dread and appalling, bred of earth, and the arms of the deep teem with hateful monsters. Likewise between heaven and earth lights hung high in the air draw near; and winged things and things that walk the earth can also tell of the stormy wrath of whirlwinds.

[594] But who can tell of man's overweening spirit, and of the reckless passions of women hardened of soul, partners of the woes of mortals? Inordinate passion, overmastering the female, gains a fatal victory over the wedded unions of beasts and humans alike.

[602] Let whoever is not flighty in his wits know this, when he has learned of the device of a lit brand contrived by Thestius' heartless daughter: she destroyed her own child by burning the charred brand of the same age as he when, coming from his mother's womb, he cried out, and it aged in pace with him through his life to the day decreed by fate.

[612] And there is in legend another murderous virgin to be loathed, who ruined a loved one at the bidding of his foes, when, lured by Minos' gift, the Cretan necklace forged of gold, she with her dog's heart despoiled Nisus of his immortal lock as he drew breath in unsuspecting sleep. And Hermes overtook him.

[623] But since I have recalled tales of pitiless afflictions, it is the right time to tell of a marriage void of love, an abomination to the house, and the plots devised by a wife's cunning against her warrior lord, against her lord revered with reason by his foes. But I honor the hearths of homes not heated by passion's fires, and in woman a spirit that shrinks from audacious deeds.

[631] Indeed the Lemnian holds first place among evils in story: it has long been told with groans as an abominable calamity. Men compare each new horror to Lemnian troubles; and because of a woeful deed abhorred by the gods a race has disappeared, cast out in infamy from among mortals. For no man reveres what is hated by the gods. Is there one of these tales I have gathered that I do not justly cite?

[639] But the keen and bitter sword is near the breast and drives home its blow at the bidding of Justice. For truly the injustice of him who has unjustly transgressed the sovereign majesty of Zeus lies on the ground trampled under foot.

[646] The anvil of Justice is planted firm. Destiny fashions her arms and forges her sword quickly, and the famed and deeply brooding Fury is bringing the son into our house, to requite at last the pollution of blood shed long ago.

*[Enter, with attendants, Orestes and Pylades before the palace.]*

ORESTES

[653] Boy! Boy! Hear my knocking at the outer door! Who is inside? Boy! Boy! I say again, who is at home? Again for the third time I call for some one to come out of the house, if by Aegisthus' will it offers welcome to strangers.

SERVANT

[657] Yes, yes, I hear. Of what land is the stranger, and whence?

ORESTES

[658] Announce me to the masters of the house, for it is in fact to them that I come bearing news. And hurry, since the chariot of night is speeding on with darkness, and it is time for wayfarers to drop anchor in some house friendly to all guests. Tell some one to come forth who has authority over the house, the mistress in charge. But the master would be more fitting, for then no delicacy in speaking makes words obscure: man speaks boldly to man and reveals his meaning without reserve.

*[The Servant withdraws. Clytaemestra appears at the door with a maid-servant in attendance.]*

CLYTAEMESTRA

[668] Strangers, you have only to declare your need, for we have everything that suits this house: warm baths, beds to charm away fatigue, and the presence of honest faces. But if there is another matter requiring graver counsel, that is the concern of men, and we will communicate with them.

ORESTES

[674] I am a stranger, a Daulian of the Phocians. As I was on my way, carrying my pack on business of my own to Argos, just as I ended my journey here, a man, a stranger to me as I to him, fell in with me, and inquired about my destination and told me his. He was Strophius, a Phocian (for as we talked I learned his name), and he said to me, "Stranger, since in any case you are bound for Argos, keep my message in mind most faithfully and tell his parents Orestes



is dead, and by no means let it escape you. Whether his friends decide to bring him home or to bury him in the land of his sojourn, a foreigner utterly forever, convey their wishes back to me. In the meantime a bronze urn contains the ashes of a man rightly lamented.” This much I tell you as I heard it. Whether by any chance I am speaking to those with whom the question rests and whose concern it is, I do not know. But his parent should know the truth.

#### CLYTAEMESTRA

[691] Oh no! Your story spells our utter undoing. O curse that haunts this house, so hard to wrestle down: how far forward you look! Even what was laid well out of harm’s way you bring down with your well-aimed shafts from far off, and you strip me of those I love, utterly wretched as I am. And now Orestes: he was indeed prudent in keeping his foot out of the mire of destruction, but now mark down as having abandoned us what was once the one hope in our house of a cure for its fine revelry.

#### ORESTES

[700] As for me, I am sure that with hosts so prosperous I would rather have been made known and welcomed for favorable news. For where is goodwill greater than from guest to host? Yet to my mind it would have been irreverent not to fulfill for friends a charge like this when I was bound by promise and hospitality pledged to me.

#### CLYTAEMESTRA

[707] Rest assured you will receive no less a reward than you deserve nor be the less welcome to this house: someone else might just as well have brought your message. But it is the hour when strangers who have been travelling on a long day’s journey should have their proper entertainment. [*To an attendant.*] Conduct him to the rooms where the men are hospitably lodged, him and his attendants here and his fellow-traveller, and let them be tended to there as is proper in our house. I command you to do this as you shall be held to strict account. Meantime we will communicate this matter to the master of the house, and since we have no lack of friends we will confer on this occurrence.

*[All withdraw except the Chorus.]*

## CHORUS

[719] Ah, loyal handmaidens of the house, how long will it be before we display the power that lies in our mouths to do Orestes service?

[721] O hallowed earth, and hallowed barrow raised high that now lies on the royal form of the commander of the fleet, now hear me, now lend me aid! Now is the hour for Persuasion with her guile to join forces with him, and for Hermes of the nether world, who works in stealth, to direct this encounter of the deadly sword.

*[Enter Orestes' Nurse.]*

[729] Our stranger, I think, is working mischief: for over there I see Orestes' nurse all in tears. Cilissa! Where are you going? Why as you set foot in the palace gate do you have a grief as an unhired companion?

## NURSE

[734] My mistress commands me to summon Aegisthus for the strangers in all haste, so that he may come and learn more clearly, from man to man, these tidings that have just arrived. Indeed, before the servants, behind eyes that feigned grief she hid her laughter over what has occurred fortunately for her. But the news so plainly told by the strangers means utter ruin for this house. I expect that when he hears it he will rejoice in his heart to know the story. Miserable woman that I am! How the old unbearable troubles of every sort that occurred in this house of Atreus have always made my heart ache within my breast! But never yet have I endured a blow like this. For all the other troubles I bore patiently, but my beloved Orestes, on whom I spent my soul, whom I took from his mother at birth and nursed, and the many and troublesome tasks, fruitless for all my enduring them, when his loud and urgent cries broke my rest . . . For one must nurse the senseless thing like a dumb beast, of course one must, by following its humor. For while it is still a baby in swaddling clothes, it has no speech at all, whether hunger moves it, or thirst perhaps, or the call of need: children's young insides work their own

relief. I would anticipate these needs. Yet many a time, I think, having to wash the child's linen because of my own errors, laundress and nurse had the same function. It was I who, with these two handicrafts, received Orestes for his father. And now, wretch that I am, I hear that he is dead. But I am on my way to fetch the man who wrought destruction on our house, and he will be glad enough to hear this news.

#### CHORUS

[766] Then arrayed how does she tell him to come?

#### NURSE

[767] Arrayed how? Say it again so that I may catch your meaning better.

#### CHORUS

[768] With his guards or perhaps unattended?

#### NURSE

[769] She tells him to come with his retinue of spearmen.

#### CHORUS

[770] Well, do not give this message to our loathed master, but with all haste and with a cheerful heart tell him to come himself, alone, so that he may be told without alarm. For in the mouth of a messenger a crooked message is made straight.

#### NURSE

[775] What! Are you gladdened at heart by the present news?

#### CHORUS

[775] Why not, if Zeus at last may cause our ill wind to change?

#### NURSE

[776] But how can that be? Orestes, the hope of our house, is gone.

#### CHORUS

[777] Not yet; he would be a poor prophet who would so interpret.

NURSE

[778] What are you saying? Do you know something beyond what has been told?

CHORUS

[779] Go, deliver your message! Do what you are asked to do! The gods take care of what they take care of.

NURSE

[781] Well, I will go and do your bidding. With the gods' blessing may everything turn out for the best!

[*Exit Nurse.*]

CHORUS

[783] Now at my supplication, O Zeus, father of the Olympian gods, grant that the fortunes of our house be firmly established, so that those who rightly desire the rule of order may behold it. Every word of mine has been uttered in justice. O Zeus, may you safeguard it!

[789] O Zeus, set him who is within the palace before his foes; since, if you exalt him, he will gladly pay you with double and triple recompense. Know that the orphaned colt of a loved one is harnessed to the chariot of distress. And by setting bounds to his course may you grant that we see him keep a steady pace through this race and win the goal in the straining stride of a gallop.

[800] And you who within the house inhabit the inner chamber that exults in its wealth, hear me, you gods, that feel with us! By a fresh award redeem the blood of deeds done long ago. May aged Murder cease begetting offspring in our house!

[806] And you who occupy the mighty, gorgeously built cavern, grant that the man's house may lift up its eyes again in joy, and that with glad eyes it may behold from under its veil of gloom the radiant light of freedom.

[811] May Maia's son, as he rightfully should, lend his aid, for no one can better sail a deed on a favoring course, when he would do so. But

by his mysterious utterance he brings darkness over men's eyes by night, and by day he is no more clear at all.

[819] And then at last with a loud voice we shall sing a song of the deliverance of our house, the song that women raise when the wind sits fair, and not the shrill strain of those who mourn: "The ship goes well. This grows to profit for me, for me, and calamity holds off from those I love."

[827] But may you with good courage, when the part of action comes, cry out loud the name "Father" when she exclaims "Son," and accomplish the baneful but irreproachable deed.

[831] Raise up Perseus' spirit within my breast. And for those dear to you below the earth, and for those above, exact satisfaction for their dire wrath by working bloody ruin in our house and obliterating the guilt of murder.

[*Enter Aegisthus.*]

AEGISTHUS

[838] I have come not unasked but summoned by a messenger. I heard startling news told by some strangers who have arrived, tidings far from welcome: — that Orestes is dead. To lay this too upon our house would be a fearful burden when it is still festering and galled by the wound inflicted by an earlier murder. How can I believe this tale is the living truth? Or is it merely a panic-stricken report spread by women which leaps up to die away in nothingness? What can you tell me of this to make it plain to my mind?

CHORUS

[848] We heard the tale, it is true. But go inside and inquire of the strangers. The certainty of a messenger's report is nothing compared with one's own interrogation of the man himself.

AEGISTHUS

[851] I wish to see the messenger and put him to the test again — whether he himself was present at the death or merely repeats from

vague reports what he has heard. No! Be sure he cannot deceive a mind with eyes open.

[*Exit Aegisthus.*]

### CHORUS

[854] O Zeus, O Zeus, what should I say? Where shall I begin this prayer of mine, this appeal to the gods? How in my loyal zeal can I succeed in finding words to match need? Now is the moment when the blood-stained edges of the blades that lay men low are utterly forever to destroy the house of Agamemnon. Or else, kindling a flaming light in the cause of freedom, Orestes will win both the rule over his realm and the rich possessions of his fathers. Our gallant Orestes, with no one to assist him, is now to meet with two in such a contest. And may it be to triumph!

[*A shriek is heard from within.*]

### AEGISTHUS

[869] within Oh! Oh! O woe!

### CHORUS

[870] Ah! Ah! Alas! What is happening? What is being accomplished for our house? Let us stand apart while the matter is still unsettled so that we may be considered blameless in these ills. For the issue of the fighting has now been decided.

[*The Chorus withdraws to the side of the scene; then a servant of Aegisthus rushes in.*]

### SERVANT

[875] O woe, oh utter woe! My master is slain! O woe! I cry yet again, for the third time. Aegisthus is no more! Come, with all speed! Unbar and open the women's door! And a strong arm indeed is needed, but not to help him who is already slain: what good is there in that? Help! Help! Am I shouting to the deaf and fruitlessly wasting my voice on people who are asleep? Where has Clytaemestra gone? What is she doing? Her own neck, near the razor's edge, is now ready to fall beneath the stroke.

[*Clytaemestra hurries in unattended.*]

CLYTAEMESTRA

[885] What is this? What cry for help are you raising in our house?

SERVANT

[886] I tell you the dead are killing the living.

CLYTAEMESTRA

[887] Ah! Indeed I grasp the meaning of the riddle. We are to perish by treachery, just as we committed murder. Someone give me a battle-axe, and quickly! Let us know if we are victors or vanquished: for I have even come to this in this wretched business.

[*Exit Servant. The door is opened and the corpse of Aegisthus is discovered. Nearby stands Orestes, and at a distance Pylades.*]

ORESTES

[892] It is you I seek. He over there has had enough.

CLYTAEMESTRA

[893] Oh no! My beloved, valiant Aegisthus! You are dead!

ORESTES

[894] You love this man? Then you will lie in the same grave, and you will never abandon him in death.

CLYTAEMESTRA

[896] Wait, my son! Have pity, child, upon this breast at which many times while you slept you sucked with toothless gums the milk that nourished you.

ORESTES

[899] Pylades, what shall I do? Shall I spare my mother out of pity?

PYLADES

[900] What then will become in the future of Loxias' oracles declared at Pytho, and of our sworn pact? Count all men your enemies rather

than the gods.

ORESTES

[903] I judge you victor: you advise me well. [*To Clytaemestra.*]  
Come, this way! I mean to kill you by his very side. For while he lived, you thought him better than my father. Sleep with him in death, since you love him but hate the man you were bound to love.

CLYTAEMESTRA

[908] It was I who nourished you, and with you I would grow old.

ORESTES

[909] What! Murder my father and then make your home with me?

CLYTAEMESTRA

[910] Fate, my child, must share the blame for this.

ORESTES

[911] And fate now brings this destiny to pass.

CLYTAEMESTRA

[912] Have you no regard for a parent's curse, my son?

ORESTES

[912] You brought me to birth and yet you cast me out to misery.

CLYTAEMESTRA

[914] No, surely I did not cast you out in sending you to the house of an ally.

ORESTES

[915] I was sold in disgrace, though I was born of a free father.

CLYTAEMESTRA

[916] Then where is the price I got for you?

ORESTES

[917] I am ashamed to reproach you with that outright.



CLYTAEMESTRA

[918] But do not fail to proclaim the follies of that father of yours as well.

ORESTES

[919] Do not accuse him who suffered while you sat idle at home.

CLYTAEMESTRA

[920] It is a grief for women to be deprived of a husband, my child.

ORESTES

[921] Yes, but it is the husband's toil that supports them while they sit at home.

CLYTAEMESTRA

[922] You seem resolved, my child, to kill your mother.

ORESTES

[923] You will kill yourself, not I.

CLYTAEMESTRA

[924] Take care: beware the hounds of wrath that avenge a mother.

ORESTES

[925] And how shall I escape my father's if I leave this undone?

CLYTAEMESTRA

[926] I see that though living I mourn in vain before a tomb.

ORESTES

[927] Yes, for my father's fate has marked out this destiny for you.

CLYTAEMESTRA

[928] Oh no! I myself bore and nourished this serpent!

ORESTES

[929] Yes, the terror from your dream was indeed a prophet. You killed him whom you should not; so suffer what should not be.

*[He forces Clytaemestra within; Pylades follows.]*

## CHORUS

[931] Truly I grieve even for these in their twofold downfall. Yet since long-suffering Orestes has reached the peak of many deeds of blood, we would rather have it so, that the eye of the house should not be utterly lost.

[935] As to Priam and his sons justice came at last in crushing retribution, so to Agamemnon's house came a twofold lion, twofold slaughter. The exile, the suppliant of Pytho, has fulfilled his course to the utmost, justly urged on by counsels from the gods.

[942] Oh raise a shout of triumph over the escape of our master's house from its misery and the wasting of its wealth by two who were unclean, its grievous fortune!

[946] And he has come whose part is the crafty vengeance of stealthy attack, and in the battle his hand was guided by her who is in very truth daughter of Zeus, breathing murderous wrath on her foes. We mortals aim true to the mark when we call her Justice.

[942] <Oh raise a shout of triumph over the escape of our master's house from its misery and the wasting of its wealth by two who were unclean, its grievous fortune!> The commands proclaimed loudly by Loxias, tenant of the mighty cavern shrine of Parnassus, assail with guileless guile the mischief now become inveterate. May the divine word prevail that so I may not serve the wicked! It is right to revere the rule of heaven.

[961] Look, the light has come, and I am freed from the cruel curb that restrained our household. House, rise up! You have lain too long prostrate on the ground. But soon time that accomplishes all will pass the portals of our house, and then all pollution will be expelled from the hearth by cleansing rites that drive out calamity. The dice of fortune will turn as they fall and lie with faces all lovely to behold, favorably disposed to whoever stays in our house. Look, the light has come, and I am freed from the cruel curb that restrained our

household. House, rise up! You have lain too long prostrate on the ground.

*[Orestes with the branch and wreath of a suppliant is disclosed standing by the bodies. With him are Pylades and attendants who display the robe of Agamemnon.]*

## ORESTES

[973] Behold this pair, oppressors of the land, who murdered my father and ransacked my house! They were majestic then, when they sat on their thrones, and are lovers even now, as one may judge by what has happened to them, and their oath holds true to their pledges. Together they vowed a league of death against my unhappy father, and together they vowed to die, and they have kept their promise well.

[980] But now regard again, you who hear this account of ills, the device for binding my unhappy father, with which his hands were manacled, his feet fettered. Spread it out! Stand around in a circle, and display this covering for a man, that the Father may see — not mine, but he who surveys all this, the Sun — that he may see the impious work of my own mother, that he may be my witness in court that I justly pursued this death, my own mother's. For I do not speak of Aegisthus' death: he has suffered the penalty prescribed for adulterers.

[991] But she who devised this abhorrent deed against her husband, whose children she bore, a burden under her belt, a burden once dear, but now a hateful ill, as it seems: what do you think of her? Had she been born a seasnake or a viper, I think her very touch without her bite would have caused anyone else to rot, if shamelessness and an immoral disposition could do so.

*[He again takes up the bloody robe.]*

[997] What name shall I give it, however tactful I may be? A trap for a wild beast? Or a shroud for a corpse in his bier, wrapped around his feet? No, rather it is a net: you might call it a hunting net, or robes to entangle a man's feet. This would be the kind of thing a highwayman

might posses, who deceives strangers and earns his living by robbery, and with this cunning snare he might kill many men and warm his own heart greatly. May such a woman not live with me in my house! Before that may the gods grant me to perish childless!

### CHORUS

[1005] Alas! Alas! Sorrowful work! You were done in by a wretched death. Alas! Alas! And for the survivor also suffering blossoms.

### ORESTES

[1010] Did she do the deed or not? No, this is my witness, dyed by Aegisthus' sword. This is a stain of blood that helps time to spoil the many tinctures of embroidered fabric. Now at last I speak his praises. Now at last I am present to lament him, as I address this web that wrought my father's death. Yet I grieve for the deed and the punishment and for my whole clan. My victory is an unenviable pollution.

### CHORUS

[1018] No mortal being shall pass his life unscathed, free from all suffering to the end. Alas! Alas! One tribulation comes today, another tomorrow.

### ORESTES

[1021] But since I would have you know, for I do not know how it will end: I think I am a charioteer driving my team far beyond the course. For my ungoverned wits are whirling me away overmastered, and at my heart fear wishes to sing and dance to a tune of wrath. But while I am still in my senses, I proclaim to those who hold me dear and declare that not without justice did I slay my mother, the unclean murderess of my father, and a thing loathed by the gods.

[1029] And for the spells that gave me the courage for this deed I count Loxias, the prophet of Pytho, my chief source. It was he who declared that, if I did this thing, I would be acquitted of wrongdoing. But if I refrained — I will not name the penalty; for no bowshot could reach such a height of anguish.

[1034] And now observe me, how armed with this branch and wreath I go as a suppliant, an outcast for the shedding of kindred blood, to the temple set square on the womb of the earth, the precinct of Loxias, and to the bright fire said to be imperishable. To no other hearth did Loxias bid me turn. And as to the manner in which this evil deed was wrought, I charge all men of Argos in time to come to bear me witness. I go forth a wanderer, estranged from this land, leaving this repute behind, in life or death.

#### CHORUS

[1043] And you have done well. Therefore do not yoke your tongue to an ill-omened speech, nor let your lips give vent to evil forebodings, since you have freed the whole realm of Argos by lopping off the heads of two serpents with a fortunate stroke.

#### ORESTES

[1048] Ah, ah! You handmaidens, look at them there: like Gorgons, wrapped in sable garments, entwined with swarming snakes! I can stay no longer.

#### CHORUS

[1051] What fantasies disturb you, dearest of sons to your father? Wait, do not be all overcome by fear.

#### ORESTES

[1053] To me these are no imagined troubles. For there indeed are the hounds of wrath to avenge my mother.

#### CHORUS

[1055] It is that the blood is still fresh on your hands; this is the cause of the disorder that assails your wits.

#### ORESTES

[1057] O lord Apollo, look! Now they come in troops, and from their eyes they drip loathsome blood!

#### CHORUS

[1059] There is one way to cleanse you: the touch of Loxias will set

you free from this affliction.

### ORESTES

[1061] You do not see them, but I see them. I am pursued. I can stay no longer.

*[Rushes out.]*

### CHORUS

[1063] Then may blessings go with you, and may the god watch benevolently over you and guard you with favorable fortunes!

[1065] Look! Now again, for the third time, has the tempest of this clan burst on the royal house and run its course. First, at the beginning, came the cruel woes of children slain for food; next, the fate of a man, a king, when the warlord of the Achaeans perished, murdered in his bath. And now, once again, there has come from somewhere a third, a deliverer, or shall I say a doom? Oh when will it finish its work, when will the fury of calamity, lulled to rest, find an end and cease?

# THE EUMENIDES



*Translated by Herbert Weir Smyth*

The final part of the *Oresteia* explores the question of Orestes' guilt and whether he should be punished for the killing of his mother. In the drama, the Furies drive him from Argos and into the wilderness. He makes his way to the temple of Apollo, where he begs the deity to drive the Furies away. Apollo had encouraged Orestes to kill Clytemnestra and so bears some of the guilt for the murder. The Furies are a more ancient race of the gods and so Apollo has to send Orestes to the temple of Athena, with Hermes as a guide.

The Furies track him down, and the goddess Athena, patron of Athens, intervenes, declaring that a trial is necessary. Apollo argues Orestes' case and, after the judges, including Athena deliver a tie vote, Athena announces that Orestes is acquitted. She renames the Furies 'The Eumenides' (The Good-spirited, or Kindly Ones), and extols the importance of reason in the development of laws, hinting that the ideals of a democratic Athens should be praised.



*'Orestes Pursued by the Furies' by William-Adolphe Bouguereau*



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## **DRAMATIS PERSONAE**

THE PYTHIAN PROPHETESS

APOLLO

ORESTES

SHADE OF CLYTAEMESTRA

CHORUS OF FURIES

ATHENA

ESCORT

SCENE. — (1) The temple of Apollo at Delphi ; (2) Athena's temple at Athens.

TIME. — The heroic age.

DATE. — 458 B.C., at the City Dionysia.

## ARGUMENT

The priestess of Apollo discovers Orestes as a suppliant in the inner shrine of the god at Delphi, and fronting him the Erinyes of his mother, a band of fearsome creatures who, wearied with the pursuit of the fugitive, have fallen on sleep. Under promise of his support, Apollo bids Orestes flee to Athens, where he shall submit his case to judgment and be released from his sufferings. The ghost of Clytaemestra rises to upbraid the sleeping Erinyes because of their neglect, whereby she is dishonoured among the other dead. Awakened by her taunts, they revile Apollo for that he has given sanctuary to a polluted man whom they rightly pursue by reason of their office — to take vengeance on all who shed kindred blood.

The scene shifts to Athens, whither his pursuers have tracked their prey. Orestes, clasping the ancient image of Pallas, implores her protection on the plea that the blood upon his hands has long since been washed away by sacred rites and that his presence has worked harm to none who have given him shelter. The Erinyes chant a hymn to bind the soul of their victim with its maddening spell. In answer to Orestes' call, the goddess appears and with the consent of the Erinyes undertakes to judge the case, not by herself alone but with the assistance of a chosen number of her best citizens who are to constitute the jury.

The trial opens with Apollo present as advocate of his suppliant and as representative of Zeus, whose commands he has merely to set forth in all his oracles. Orestes, he declares, slew his mother by his express behest. The accused confesses to the deed but urges in his defence that in killing her husband Clytaemestra killed his father and that his accusers should justly have taken vengeance upon her. On their rejecting this argument on the ground that the murderess was not blood-kin to him she murdered, Orestes denies blood-kinship with his mother; in which contention he is supported by Apollo, who asserts that the father alone is the proper parent of the child, the mother being only the nurse of the implanted seed.

Athena announces that the court, the first to try a case of homicide, is now established by her for all time to come. The jury cast their ballots; and the goddess, declaring that it is her duty to pronounce final judgment on the case, makes known that her vote is to count for Orestes, who is to win if the ballots are equally divided. Proclaimed victor by the tie, Orestes quits the scene; his antagonists threaten to bring ruin on the land that has denied the justice of their cause. It is the part of Athena by promises of enduring honours to assuage their anger; and now no longer Spirits of Wrath but Spirits of Blessing, they are escorted in solemn procession to their sanctuary beneath the Hill of Ares.

## THE EUMENIDES

### THE PRIESTESS OF PYTHIAN APOLLO

[1] First, in this prayer of mine, I give the place of highest honor among the gods to the first prophet, Earth; and after her to Themis, for she was the second to take this oracular seat of her mother, as legend tells. And in the third allotment, with Themis' consent and not by force, another Titan, child of Earth, Phoebe, took her seat here. She gave it as a birthday gift to Phoebus, who has his name from Phoebe. Leaving the lake and ridge of Delos, he landed on Pallas' ship-frequented shores, and came to this region and the dwelling places on Parnassus. The children of Hephaistos, road-builders taming the wildness of the untamed land, escorted him with mighty reverence. And at his arrival, the people and Delphus, helmsman and lord of this land, made a great celebration for him. Zeus inspired his heart with prophetic skill and established him as the fourth prophet on this throne; but Loxias is the spokesman of Zeus, his father.

[20] These are the gods I place in the beginning of my prayer. And Pallas who stands before the temple is honored in my words; and I worship the Nymphs where the Corycian rock is hollow, the delight of birds and haunt of gods. Bromius has held the region — I do not forget him — ever since he, as a god, led the Bacchantes in war, and contrived for Pentheus death as of a hunted hare. I call on the streams of Pleistus and the strength of Poseidon, and highest Zeus, the Fulfiller; and then I take my seat as prophetess upon my throne. And may they allow me now to have the best fortune, far better than on my previous entrances. And if there are any from among the Hellenes here, let them enter, in turn, by lot, as is the custom. For I prophesy as the god leads.

*[She enters the temple and after a brief interval returns terror-stricken.]*

[34] Horrors to tell, horrors for my eyes to see, have sent me back from the house of Loxias, so that I have no strength and I cannot walk upright. I am running on hands and knees, with no quickness in

my limbs; for an old woman, overcome with fright, is nothing, or rather she is like a child.

[39] I was on my way to the inner shrine, decked with wreaths; I saw on the center-stone a man defiled in the eyes of the gods, occupying the seat of suppliants. His hands were dripping blood; he held a sword just drawn and an olive-branch, from the top of the tree, decorously crowned with a large tuft of wool, a shining fleece; for as to this I can speak clearly.

[46] Before this man an extraordinary band of women slept, seated on thrones. No! Not women, but rather Gorgons I call them; and yet I cannot compare them to forms of Gorgons either. Once before I saw some creatures in a painting, carrying off the feast of Phineus; but these are wingless in appearance, black, altogether disgusting; they snore with repulsive breaths, they drip from their eyes hateful drops; their attire is not fit to bring either before the statues of the gods or into the homes of men. I have never seen the tribe that produced this company, nor the land that boasts of rearing this brood with impunity and does not grieve for its labor afterwards.

[60] Let what is to come now be the concern of the master of this house, powerful Loxias himself. He is a prophet of healing, a reader of portents, and for others a purifier of homes.

[Exit.]

*[The interior of the temple is disclosed. Enter, from the inner sanctuary, Apollo, who takes his stand beside Orestes at the center-stone. Near the suppliant are the Furies asleep. Hermes in the background.]*

## APOLLO

[64] No! I will not abandon you. Your guardian to the end, close by your side or far removed, I will not be gentle to your enemies. So now you see these mad women overcome; these loathsome maidens have fallen asleep, old women, ancient children, with whom no god or man or beast ever mingles. They were even born for evil, since

they live in evil gloom and in Tartarus under the earth, creatures hateful to men and to the Olympian gods. Nevertheless, escape and do not be cowardly. For as you go always over the earth that wanderers tread, they will drive you on, even across the wide mainland, beyond the sea and the island cities. Do not grow weary too soon, brooding on this labor, but when you have come to Pallas' city, sit down and hold in your arms her ancient image. And there, with judges of your case and speeches of persuasive charm, we shall find means to release you completely from your labors. For I persuaded you to take your mother's life.

### ORESTES

[85] Lord Apollo, you know how to do no wrong; and, since you know this, learn not to be neglectful also. For your power to do good is assured.

### APOLLO

[88] Remember, do not let fear overpower your heart. You, Hermes, my blood brother, born of the same father, watch over him; true to your name, be his guide, shepherding this suppliant of mine — truly Zeus respects this right of outlaws — as he is sped on towards mortals with the fortune of a good escort.

*[Exit. Orestes departs escorted by Hermes. The Ghost of Clytaemestra appears.]*

### GHOST OF CLYTAEMESTRA

[94] Sleep on! Aha! Yet what need is there of sleepers? It is due to you that I am thus dishonored among the other dead; because of those I killed the dead never cease to reproach me, and I wander in disgrace. I tell you that I am most greatly accused by them. And yet, although I have suffered cruelly in this way from my nearest kin, no divine power is angry on my behalf, slaughtered as I have been by the hands of a matricide. See these gashes in my heart, and from where they came! For the sleeping mind has clear vision, but in the daytime the fate of mortals is unforeseeable.

[106] Truly, you have lapped up many of my offerings — wineless libations, a sober appeasement; and I have sacrificed banquets in the solemn night upon a hearth of fire at an hour unshared by any god. I see all this trampled under foot. But he has escaped and is gone, like a fawn; lightly indeed, from the middle of snares, he has rushed away mocking at you. Hear me, since I plead for my life, awake to consciousness, goddesses of the underworld! For in a dream I, Clytaemestra, now invoke you.

#### CHORUS

[120] (whine) [*The Chorus begins to move uneasily, uttering a whining sound.*]

#### GHOST OF CLYTAEMESTRA

[120] Whine, if you will! But the man is gone, fled far away. For he has friends that are not like mine!

#### CHORUS

[122] (whine) [*The Chorus continues to whine.*]

#### GHOST OF CLYTAEMESTRA

[122] You are too drowsy and do not pity my suffering. Orestes, the murderer of me, his mother, is gone!

#### CHORUS

[124] (moan) [*The Chorus begins to moan.*]

#### GHOST OF CLYTAEMESTRA

[124] You moan, you drowse — will you not get up at once? Is it your destiny to do anything other than cause harm?

#### CHORUS

[126] (moan) [*The Chorus continues to moan.*]

#### GHOST OF CLYTAEMESTRA

[127] Sleep and toil, effective conspirators, have destroyed the force of the dreadful dragoness.



## CHORUS

[129] [*With whining redoubled and intensified.*] Catch him! Catch him! Catch him! Catch him! Look sharp!

## GHOST OF CLYTAEMESTRA

[131] In a dream you are hunting your prey, and are barking like a dog that never leaves off its keenness for the work. What are you doing? Get up; do not let fatigue overpower you, and do not ignore my misery because you have been softened by sleep. Sting your heart with merited reproaches; for reproach becomes a spur to the right-minded. Send after him a gust of bloody breath, shrivel him with the vapor, the fire from your guts, follow him, wither him with fresh pursuit!

[*The Ghost of Clytaemestra disappears; the Furies, roused by their leader, awake one after the other.*]

## CHORUS

[140] Awake! Wake her up, as I wake you. Still asleep? Get up, shake off sleep, let us see if any part of this beginning is in vain. Oh, oh! Alas! We have suffered, friends. Indeed I have suffered much and all in vain. We have suffered very painfully, oh! an unbearable evil. The beast has escaped from our nets and is gone. Overcome by sleep, I have lost my prey.

[149] Oh! Child of Zeus, you have become a thief — you, a youth, have ridden down old divinities — by showing respect to your suppliant, a godless man and cruel to a parent; although you are a god, you have stolen away a man that killed his mother. What is there here that anyone shall call just?

[155] Reproach, coming to me in a dream, struck me like a charioteer with goad held tight, under my heart, under my vitals. I can feel the cruel, the very cruel chill of the executioner's destroying scourge.

[162] They do such things, the younger gods, who rule, wholly beyond justice, a throne dripping blood, about its foot, about its head. I can see the center-stone of the earth defiled with a terrible pollution of

blood.

[169] Although he is a prophet, he has stained his sanctuary with pollution at its hearth, at his own urging, at his own bidding; against the law of the gods, he has honored mortal things and caused the ancient allotments to decay.

[174] And he brings distress to me too, but he shall not win his release; even if he escapes beneath the earth, he is never set free. A suppliant, he will acquire another avenger from his family.

*[Enter Apollo from the inner sanctuary.]*

## APOLLO

[179] Out, I order you! Go away from this house at once, leave my prophetic sanctuary, so that you may not be struck by a winged glistening snake shot forth from a golden bow-string, and painfully release black foam, vomiting the clots of blood you have drained from mortals. It is not right for you to approach this house; no, your place is where the punishments are beheading, gouging out of eyes, cutting of throats, and where young men's virility is ruined by destruction of seed; where there is mutilation and stoning, and where those who are impaled beneath their spine moan long and piteously. Do you hear what sort of feast is your delight? You are detested by the gods for it. The whole fashion of your form sets it forth. Creatures like you should live in the den of a blood-drinking lion, and not inflict pollution on all near you in this oracular shrine. Be gone, you goats without a herdsman! No god loves such a flock.

## CHORUS

[198] Lord Apollo, hear our reply in turn. You yourself are not partially guilty of this deed; you alone have done it all, and are wholly guilty.

## APOLLO

[201] What do you mean? Draw out the length of your speech this much.

## CHORUS

[202] Through your oracle, you directed the stranger to kill his mother.

## APOLLO

[203] Through my oracle, I directed him to exact vengeance for his father. What of it?

## CHORUS

[204] And then you agreed to take the fresh blood on yourself.

## APOLLO

[205] And I ordered him to turn for expiation to this house.

## CHORUS

[206] And do you then rebuke us, the ones who escorted him here?

## APOLLO

[207] Yes, for you are not fit to approach this house.

## CHORUS

[208] But this has been assigned to us —

## APOLLO

[209] What is this office of yours? Boast of your fine privilege!

## CHORUS

[210] We drive matricides from their homes.

## APOLLO

[211] But what about a wife who kills her husband?

## CHORUS

[212] That would not be murder of a relative by blood.

## APOLLO

[213] Then truly you dishonor and bring to nothing the pledges of Hera, the Fulfiller, and Zeus. Cypris too is cast aside, dishonored by this argument, and from her come the dearest things for mortals. For

marriage ordained by fate for a man and a woman is greater than an oath and guarded by Justice. If, then, one should kill the other and you are so lenient as not to punish or visit them with anger, I claim that you unjustly banish Orestes from his home. For I see you taking the one cause very much to heart, but clearly acting more leniently about the other. But the goddess Pallas will oversee the pleadings in this case.

### CHORUS

[225] I will never, never leave that man!

### APOLLO

[226] Pursue him then and get more trouble for yourself.

### CHORUS

[227] Do not cut short my privileges by your words.

### APOLLO

[228] I would not take your privileges as a gift.

### CHORUS

[229] No, for in any case you are called great at the throne of Zeus. But as for me — since a mother's blood leads me, I will pursue my case against this man and I will hunt him down.  
[*Exeunt.*]

### APOLLO

[232] And I will aid my suppliant and rescue him! For the wrath of the one who seeks purification is terrible among mortals and gods, if I intentionally abandon him.

[*Enters the Sanctuary. The scene changes to Athens, before the temple of Athena. Enter Hermes with Orestes, who embraces the ancient image of the goddess.*]

### ORESTES

[235] Lady Athena, at Loxias' command I have come. Receive kindly an accursed wretch, not one who seeks purification, or with unclean

hand, but with my guilt's edge already blunted and worn away at other homes and in the travelled paths of men. Going over land and sea alike, keeping the commands of Loxias' oracle, I now approach your house and image, goddess. Here I will keep watch and await the result of my trial.

*[The Furies enter dispersedly, hunting Orestes' trail by scent.]*

## CHORUS

[245] Aha! This is a clear sign of the man. Follow the hints of a voiceless informer. For as a hound tracks a wounded fawn, so we track him by the drops of blood. My lungs pant from many tiring struggles, for I have roamed over the whole earth, and I have come over the sea in wingless flight, pursuing him, no slower than a ship. And now he is here somewhere, cowering. The smell of human blood gives me a smiling welcome.

[254] Look! Look again! Look everywhere, so that the matricide will not escape by secret flight, with his debt unpaid!

[258] Yes, here he is again with a defense; his arms twisted around the image of the immortal goddess, he wishes to be tried for his debt.

[261] But that is not possible; a mother's blood upon the earth is hard to recover — alas, the liquid poured on the ground is gone. But you must allow me in return to suck the red blood from your living limbs.

[264] May I feed on you — a gruesome drink! I will wither you alive and drag you down, so that you pay atonement for your murdered mother's agony.

[269] And you will see any other mortal who has sinned by not honoring a god or a stranger or dear parents, each having a just punishment.

[273] For Hades is mighty in holding mortals to account under the earth, and he observes all things and within his mind inscribes them.

## ORESTES

[276] Taught by misery, I know many purification rituals, and I know where it is right to speak and equally to be silent; and in this case, I have been ordered to speak by a wise teacher. For the blood is slumbering and fading from my hand, the pollution of matricide is washed away; while it was still fresh, it was driven away at the hearth of the god Phoebus by purifying sacrifices of swine. It would be a long story to tell from the beginning, how many people I have visited, with no harm from association with me. [Time purges all things, aging with them.]

[287] So now with a pure mouth I piously invoke Athena, lady of this land, to come to my aid. Without the spear, she will win me and my land and the Argive people as faithful and true allies for all time. But whether in some region of the Libyan land, near the waters of Triton, her native stream, she is in action or at rest, aiding those whom she loves, or whether, like a bold marshal, she is surveying the Phlegraean plain, oh, let her come — as a goddess, she hears even from far away — to be my deliverer from distress!

## CHORUS

[299] No, neither Apollo nor Athena's strength can save you from perishing abandoned, not knowing where joy is in your heart — a bloodless victim of the gods below, a shadow. You do not answer, but scorn my words, you who are fattened and consecrated to me? Living, you will be my feast, not slain at an altar; now you will hear this hymn, a spell to bind you.

[307] Come now, let us also join the dance, since we are resolved to display our hated song and to declare our allotted office, how our party directs the affairs of men. We claim to be just and upright. No wrath from us will come stealthily to the one who holds out clean hands, and he will go through life unharmed; but whoever sins, as this man has, and hides his blood-stained hands, as avengers of bloodshed we appear against him to the end, presenting ourselves as upright witnesses for the dead.

[321] O mother Night, hear me, mother who gave birth to me as a retribution for the blind and the seeing. For Leto's son dishonors me by snatching away this cowering wretch, a proper expiation for his mother's blood.

[328] This is our song over the sacrificial victim — frenzied, maddened, destroying the mind, the Furies' hymn, a spell to bind the soul, not tuned to the lyre, withering the life of mortals.

[334] For this is the office that relentless Fate spun for us to hold securely: when rash murders of kin come upon mortals, we pursue them until they go under the earth; and after death, they have no great freedom.

[341] This is our song over the sacrificial victim — frenzied, maddened, destroying the mind, the Furies' hymn, a spell to bind the soul, not tuned to the lyre, withering the life of mortals.

[349] This office was ordained for us at birth; but the immortal gods must hold back their hands from us, nor does any of them share a feast in common with us; and I have neither lot nor portion of pure white ceremonial robes . . .

[354] For I have chosen the overthrow of houses, whenever violence raised in the home seizes someone near and dear. So speeding after this man, we weaken him, even though he is strong, because of the fresh blood.

[360] We are eager to take these cares away from another, and to establish for the gods exemption from my concerns, so that it will not come to trial; for Zeus has considered us, a blood-dripping, hateful band, unworthy of his council.

[354] <For I have chosen the overthrow of houses, whenever violence raised in the home seizes someone near and dear. Speeding after this man, we weaken him, even though he is strong, because of the fresh blood.>

[368] And men's thoughts, very proud under the sky, waste away and dwindle in dishonor beneath the earth, at our attack in black robes and the vindictive dance of our feet.

[372] For surely with a great leap from above I bring down the heavily falling force of my foot, my limbs that trip even swift runners — unendurable ruin. But, as he falls, he does not know it, because of his senseless folly; pollution hovers over the man in such darkness, and mournful rumor speaks of a dark mist over his house. — unendurable ruin.

[381] For it remains. We are skilled in plotting, powerful in execution, and we remember evil deeds; we are revered and hard for mortals to appease, pursuing our allotted office which is without rights, without honor, separated from the gods in sunless light — our office that makes the path rough for seeing and dim-sighted alike.

[389] What mortal, then, does not stand in awe and dread of this, when he hears from me the law ordained by Fate, given by the gods for perfect fulfilment? My ancient privilege still remains, I do not meet with dishonor, although I have my place under the earth and in sunless darkness.

[*Enter Athena, wearing the aegis.*]

ATHENA

[397] From afar I heard the call of a summons, from the Scamander, while I was taking possession of the land, which the leaders and chiefs of the Achaeans assigned to me, a great portion of the spoil their spears had won, to be wholly mine forever, a choice gift to Theseus' sons. From there I have come, urging on my tireless foot, without wings rustling the folds of my aegis, [yoking this chariot to colts in their prime.] As I see this strange company of visitors to my land, I am not afraid, but it is a wonder to my eyes. Who in the world are you? I address you all in common — this stranger sitting at my image, and you, who are like no race of creatures ever born, neither seen by gods among goddesses nor resembling mortal forms. But it is



far from just to speak ill of one's neighbor who is blameless, and  
Right stands aloof.

### CHORUS

[415] Daughter of Zeus, you will hear it all in brief. We are the eternal  
children of Night. We are called Curses in our homes beneath the  
earth.

### ATHENA

[418] I now know your family and the names by which you are called.

### CHORUS

[419] You will soon learn my office.

### ATHENA

[420] I shall understand, if someone would tell the story clearly.

### CHORUS

[421] We drive murderers from their homes.

### ATHENA

[422] And where is the end of flight for the killer?

### CHORUS

[423] Where joy is absent and unknown.

### ATHENA

[424] And would you drive this man with your shrieks to such flight?

### CHORUS

[425] Yes, for he thought it right to be his mother's murderer.

### ATHENA

[426] Through other compulsions, or in fear of someone's wrath?

### CHORUS

[427] Where is there a spur so keen as to compel the murder of a  
mother?

ATHENA

[428] Two parties are present; only half the case is heard.

CHORUS

[429] But he will not receive an oath nor does he want to give one.

ATHENA

[430] You want to be called just rather than to act justly.

CHORUS

[431] How so? Teach me. For you are not poor in subtleties.

ATHENA

[432] I say that oaths must not win victory for injustice.

CHORUS

[433] Well then, question him, and make a straight judgment.

ATHENA

[434] Then would you turn over the decision of the charge to me?

CHORUS

[435] How not? — since we honor you because you are worthy and of worthy parentage.

ATHENA

[436] What do you want to say to this, stranger, in turn? After you name your country and family and fortunes, then defend yourself against this charge; if indeed, relying on the justice of your case, you sit clinging to my image near my hearth, as a sacred suppliant, like Ixion. To all this give me a plain answer.

ORESTES

[443] Lady Athena, first of all I will take away a great anxiety from your last words. I am not a suppliant in need of purification, nor did I sit at your image with pollution on my hands. I will give you strong proof of this. It is the law for one who is defiled by shedding blood to be barred from speech until he is sprinkled with the blood of a new-

born victim by a man who can purify from murder. Long before at other houses I have been thus purified both by victims and by flowing streams.

[453] And so I declare that this concern is out of the way. As to my family, you will soon learn. I am an Argive; my father — you rightly inquire about him — was Agamemnon, the commander of the naval forces; along with him, you made Troy, the city of Ilion, to be no city. He did not die nobly, after he came home; but my black-hearted mother killed him after she covered him in a crafty snare that still remains to witness his murder in the bath. And when I came back home, having been an exile in the time before, I killed the woman who gave birth to me, I will not deny it, as the penalty in return for the murder of my dearly-loved father. Together with me Loxias is responsible for this deed, because he threatened me with pains, a goad for my heart, if I should fail to do this deed to those who were responsible. You judge whether I acted justly or not; whatever happens to me at your hands, I will be content.

#### ATHENA

[470] The matter is too great, if any mortal thinks to pass judgment on it; no, it is not lawful even for me to decide on cases of murder that is followed by the quick anger of the Furies, especially since you, by rites fully performed, have come a pure and harmless suppliant to my house; and so I respect you, since you do not bring harm to my city. Yet these women have an office that does not permit them to be dismissed lightly; and if they fail to win their cause, the venom from their resentment will fall upon the ground, an intolerable, perpetual plague afterwards in the land.

[480] So stands the case: either course — to let them stay, to drive them out — brings disaster and perplexity to me. But since this matter has fallen here, I will select judges of homicide bound by oath, and I will establish this tribunal for all time. Summon your witnesses and proofs, sworn evidence to support your case; and I will return when I have chosen the best of my citizens, for them to decide this matter truly, after they take an oath that they will pronounce no

judgment contrary to justice.

[*Exit.*]

## CHORUS

[490] Here is the overturning of new laws, if the wrongful cause of this matricide is to triumph. Now his deed will accustom all men to recklessness; [many sorrowful wounds, given in truth by children, wait for parents in the future time.

[499] For the wrath of us, the Furies who keep watch on mortals, will not come stealthily upon such deeds — I will let loose death in every form. And as he anticipates his neighbor's evils, one man will ask of another when hardship is to end or to decrease; and the poor wretch offers the vain consolation of uncertain remedies.

[508] Do not let anyone who is struck by misfortune make an appeal and cry aloud this word, "Justice!" "Thrones of the Furies!" Perhaps some father, or mother, in new sorrow, may cry out these words piteously, now that the house of Justice is falling.

[517] There is a time when fear is good and ought to remain seated as a guardian of the heart. It is profitable to learn wisdom under strain. But who, if he did not train his heart in fear, either city or mortal, would still revere justice in the same way?

[526] Do not approve of a lawless life or one subject to a tyrant. The god grants power to moderation in every form, but he oversees other matters in different ways. I have a timely word of advice: arrogance is truly the child of impiety, but from health of soul comes happiness, dear to all, much prayed for.

[538] And as for the whole matter, I say to you: respect the altar of Justice and do not, looking to profit, dishonor it by spurning with godless foot; for punishment will come upon you. The appointed fulfilment remains. Therefore, let a man rightly put first in honor the reverence owed to his parents, and have regard for attentions paid to guests welcomed in his house.

[550] Whoever is just willingly and without compulsion will not lack happiness; he will never be utterly destroyed. But I say that the man who boldly transgresses, amassing a great heap unjustly — by force, in time, he will strike his sail, when trouble seizes him as the yardarm is splintered.

[559] He calls on those who hear nothing and he struggles in the midst of the whirling waters. The god laughs at the hot-headed man, seeing him, who boasted that this would never happen, exhausted by distress without remedy and unable to surmount the cresting wave. He wrecks the happiness of his earlier life on the reef of Justice, and he perishes unwept, unseen.

*[Enter, in procession, Athena, a herald, the jury of the Areopagus, a crowd of citizens. Orestes removes to the place appointed for the accused. Apollo appears after Athena's first speech.]*

ATHENA

[566] Herald, give the signal and restrain the crowd; and let the piercing Tyrrhenian trumpet, filled with human breath, send forth its shrill blare to the people! For while this council-hall is filling, it is good to be silent, and for my ordinances to be learned, by the whole city for everlasting time, and by these appellants, so that their case may be decided well.

*[Enter Apollo.]*

CHORUS

[574] Lord Apollo, be master of what is yours. Say what part you have in this matter.

APOLLO

[576] I have come both to bear witness — for this man was a lawful suppliant and a guest of my sanctuary, and I am his purifier from bloodshed — and to be his advocate myself. I am responsible for the murder of his mother. *[To Athena.]* Bring in the case, and, in accordance with your wisdom, decide it.

ATHENA

[582] [*To the Furies.*] It is for you to speak — I am only bringing in the case; for the prosecutor at the beginning, speaking first, shall rightly inform us of the matter.

CHORUS

[585] We are many, but we will speak briefly. [*To Orestes.*] Answer our questions, one by one. Say first if you killed your mother.

ORESTES

[588] I killed her. There is no denial of this.

CHORUS

[589] Of the three falls that win the wrestling match, this one is already ours.

ORESTES

[590] You make this boast over a man who is not down yet.

CHORUS

[591] You must, however, say how you killed her.

ORESTES

[592] I will say it: with drawn sword in hand, I stabbed her in the throat.

CHORUS

[593] By whom were you persuaded and on whose advice?

ORESTES

[594] By the oracles of this god here; he is my witness.

CHORUS

[595] The prophet directed you to kill your mother?

ORESTES

[596] Yes, and to this very hour, I do not blame my fortune.

CHORUS

[597] But if the jury's vote catches hold of you, you'll soon speak differently.

ORESTES

[598] I have good confidence. My father will send protection from his grave.

CHORUS

[599] Put your confidence in the dead now, after you have killed your mother!

ORESTES

[600] I do, for she was twice afflicted with pollution.

CHORUS

[601] How so? Teach the judges this.

ORESTES

[602] By murdering her husband, she killed my father.

CHORUS

[603] And so, although you are alive, she is free of pollution by her death.

ORESTES

[604] But why did you not drive her into exile, while she lived?

CHORUS

[605] She was not related by blood to the man she killed.

ORESTES

[606] Then am I my mother's kin by blood?

CHORUS

[607] How else could she have nurtured you, murderer, beneath her belt? Do you reject the nearest kinship, that of a mother?

## ORESTES

[609] Apollo, give your testimony now. Explain, on my behalf, whether I was justified in killing her. For I do not deny that I did it, as it is done. But decide whether this bloodshed was, to your mind, just or not, so that I may inform the court.

## APOLLO

[614] I will speak justly before you, Athena's great tribunal, — since I am a prophet, I cannot lie. I have never yet, on my oracular throne, said anything about a man or woman or city that Zeus, the father of the Olympians, did not command me to say. Learn how strong this plea of justice is; and I tell you to obey the will of my father; for an oath is not more powerful than Zeus.

## CHORUS

[622] Zeus, as you say, gave you this oracular command, to tell Orestes here to avenge his father's murder but to take no account at all of the honor due his mother?

## APOLLO

[625] Yes, for it is not the same thing — the murder of a noble man, honored by a god-given scepter, and his murder indeed by a woman, not by rushing arrows sped from afar, as if by an Amazon, but as you will hear, Pallas, and those who are sitting to decide by vote in this matter.

[631] She received him from the expedition, where he had for the most part won success beyond expectation, in the judgment of those favorable to him; then, as he was stepping from the bath, on its very edge, she threw a cloak like a tent over it, fettered her husband in an embroidered robe, and cut him down.

[636] This was his death, as I have told it to you — the death of a man wholly majestic, commander of the fleet. As for that woman, I have described her in such a way as to whet the indignation of the people who have been appointed to decide this case.

## CHORUS



[640] Zeus gives greater honor to a father's death, according to what you say; yet he himself bound his aged father, Cronus. How does this not contradict what you say? I call on you as witnesses turning to the judges to hear these things.

#### APOLLO

[644] Oh, monsters utterly loathed and detested by the gods! Zeus could undo fetters, there is a remedy for that, and many means of release. But when the dust has drawn up the blood of a man, once he is dead, there is no return to life. For this, my father has made no magic spells, although he arranges all other things, turning them up and down; nor does his exercise of force cost him a breath.

#### CHORUS

[652] See how you advocate acquittal for this man! After he has poured out his mother's blood on the ground, shall he then live in his father's house in Argos? Which of the public altars shall he use? What purification rite of the brotherhoods will receive him?

#### APOLLO

[657] I will explain this, too, and see how correctly I will speak. The mother of what is called her child is not the parent, but the nurse of the newly-sown embryo. The one who mounts is the parent, whereas she, as a stranger for a stranger, preserves the young plant, if the god does not harm it. And I will show you proof of what I say: a father might exist without a mother. A witness is here at hand, the child of Olympian Zeus, who was not nursed in the darkness of a womb, and she is such a child as no goddess could give birth to.

[667] For my part, Pallas, as in all other matters, as I know how, I will make your city and people great; and I have sent this man as a suppliant to your sanctuary so that he may be faithful for all time, and that you, goddess, might win him and those to come after him as a new ally and so that these pledges of faith might remain always, for the later generations of these people to cherish.

#### ATHENA

[674] Am I to assume that enough has been said, and shall I now command these jurors to cast an honest vote according to their judgment?

### CHORUS

[676] For our part, every bolt is already shot. But I am waiting to hear how the trial will be decided.

### ATHENA

[678] Why not? As for you, [*To Apollo and Orestes.*] how shall I arrange matters so that I will not be blamed by you?

### APOLLO

[679] You have heard what you have heard; and as you cast your ballots, keep the oath sacred in your hearts, friends.

### ATHENA

[681] Hear now my ordinance, people of Attica, as you judge the first trial for bloodshed. In the future, even as now, this court of judges will always exist for the people of Aegeus. And this Hill of Ares, the seat and camp of the Amazons, when they came with an army in resentment against Theseus, and in those days built up this new citadel with lofty towers to rival his, and sacrificed to Ares, from which this rock takes its name, the Hill of Ares: on this hill, the reverence of the citizens, and fear, its kinsman, will hold them back from doing wrong by day and night alike, so long as they themselves do not pollute the laws with evil streams; if you stain clear water with filth, you will never find a drink.

[696] Neither anarchy nor tyranny — this I counsel my citizens to support and respect, and not to drive fear wholly out of the city. For who among mortals, if he fears nothing, is righteous? Stand in just awe of such majesty, and you will have a defense for your land and salvation of your city, such as no man has, either among the Scythians or in Pelops' realm. I establish this tribunal, untouched by greed, worthy of reverence, quick to anger, awake on behalf of those who sleep, a guardian of the land.

[707] I have prolonged this advice to my citizens for the future; but now you must rise and take a ballot, and decide the case under the sacred obligation of your oath. My word has been spoken.

*[The judges rise from their seats and cast their ballots one by one during the following altercation.]*

#### CHORUS

[711] And I counsel you not to dishonor us in any way, since our company can be a burden to your land.

#### APOLLO

[713] And I, for my part, command you to stand in fear of the oracles, both mine and Zeus', and not cause them to be unfulfilled.

#### CHORUS

[715] Although it is not your office, you have respect for deeds of bloodshed. You will prophesy, dispensing prophecies that are no longer pure.

#### APOLLO

[716] Then was my father mistaken in any way in his purposes when Ixion, who first shed blood, was a suppliant?

#### CHORUS

[719] You do argue! But if I fail to win the case, I will once more inflict my company on this land as a burden.

#### APOLLO

[721] But you have no honor, among both the younger and the older gods. I will win.

#### CHORUS

[723] You did such things also in the house of Pheres, when you persuaded the Fates to make mortals free from death.

#### APOLLO

[725] Is it not right, then, to do good for a worshipper, especially when

he is in need?

### CHORUS

[727] It was you who destroyed the old dispensations when you beguiled the ancient goddesses with wine.

### APOLLO

[729] Soon, when you have lost the case, you will spit out your venom — no great burden to your enemies.

[*The balloting is now ended.*]

### CHORUS

[731] Since you, a youth, would ride me down, an old woman, I am waiting to hear the verdict in the case, since I have not decided whether to be angry at the city.

### ATHENA

[734] It is my duty to give the final judgment and I shall cast my vote for Orestes. For there was no mother who gave me birth; and in all things, except for marriage, whole-heartedly I am for the male and entirely on the father's side. Therefore, I will not award greater honor to the death of a woman who killed her husband, the master of the house. Orestes wins, even if the vote comes out equal. Cast the ballots out of the urns, as quickly as possible, you jurors who have been assigned this task.

[*The ballots are turned out and separated.*]

### ORESTES

[744] O Phoebus Apollo! How will the trial be decided?

### CHORUS

[745] O Night, our dark Mother, do you see this?

### ORESTES

[746] Now I will meet my end by hanging, or I will live.

### CHORUS

[747] Yes, and we will be ruined, or maintain our honors further.

## APOLLO

[748] Correctly count the ballots cast forth, friends, and be in awe of doing wrong in the division of the votes. Error of judgment is the source of much distress, and the cast of a single ballot has set upright a house.

*[The ballots are shown to Athena.]*

## ATHENA

[752] This man is acquitted on the charge of murder, for the numbers of the casts are equal.

*[Apollo disappears.]*

## ORESTES

[753] Pallas, savior of my house! I was deprived of a fatherland, and it is you who have given me a home there again. The Hellenes will say, "The man is an Argive once again, and lives in his father's heritage, by the grace of Pallas and of Loxias and of that third god, the one who accomplishes everything, the savior" — the one who, having respect for my father's death, saves me, seeing those advocates of my mother.

[762] I will return to my home now, after I swear an oath to this land and to your people for the future and for all time to come, that no captain of my land will ever come here and bring a well-equipped spear against them. For I myself, then in my grave, will accomplish it by failure without remedy, making their marches spiritless and their journeys ill-omened, so that those who violate my present oath will repent their enterprise. But while the straight course is preserved, and they hold in everlasting honor this city of Pallas with their allied spears, I will be the more well-disposed to them.

[775] And so farewell — you and the people who guard your city. May your struggle with your enemies let none escape, bringing you safety and victory with the spear!

*[Exit.]*

## CHORUS

[777] Younger gods, you have ridden down the ancient laws and have taken them from my hands! And I — dishonored, unhappy, deeply angry — on this land, alas, I will release venom from my heart, venom in return for my grief, drops that the land cannot endure. From it, a blight that destroys leaves, destroys children — a just return — speeding over the plain, will cast infection on the land to ruin mortals. I groan aloud. What shall I do? I am mocked by the people. What I have suffered is unbearable. Ah, cruel indeed are the wrongs of the daughters of Night, mourning over dishonor!

#### ATHENA

[794] Be persuaded by me not to bear it with heavy lament. For you have not been defeated; the trial resulted fairly in an equal vote, without disgrace to you; but clear testimony from Zeus was present, and he himself who spoke the oracle himself gave witness that Orestes should not suffer harm for his deed. Do not be angry, do not hurl your heavy rage on this land, or cause barrenness, letting loose drops whose savage spirit will devour the seed. For I promise you most sacredly that you will have a cavernous sanctuary in a righteous land, where you will sit on shining thrones at your hearths, worshipped with honor by my citizens here.

#### CHORUS

[808] Younger gods, you have ridden down the ancient laws and have taken them from my hands! And I — dishonored, unhappy, deeply angry — on this land, alas, I will release venom from my heart, venom in return for my grief, drops that the land cannot endure. From it a blight that destroys leaves, destroys children — a just return — speeding over the plain, will cast infection on the land to ruin mortals. I groan aloud. What shall I do? I am mocked by the people. What I have suffered is unbearable. Ah, cruel indeed are the wrongs of the daughters of Night, mourning over dishonor!

#### ATHENA

[824] You are not dishonored; so, although you are goddesses, do not, in excessive rage, blight past all cure a land of mortals. I also rely on Zeus — what need is there to mention that? — and I alone of the

gods know the keys to the house where his thunderbolt is sealed. But there is no need of that. So yield to my persuasion and do not hurl the words of a reckless tongue against the land, that all things bearing fruit will not prosper. Calm the black wave's bitter anger, since you will receive proud honors and will live with me. And when you have the first-fruits of this great land forever, offerings on behalf of children and of marriage rites, you will praise my counsel.

## CHORUS

[837] For me to suffer this, alas! For me, with ancient wisdom, to live beneath the earth, alas, without honor, unclean! I am breathing fury and utter rage. Oh, oh, the shame of it! What anguish steals into my breast! Hear my anger, mother Night; for the deceptions of the gods, hard to fight, have deprived me of my ancient honors, bringing me to nothing.

## ATHENA

[848] I will endure your anger, for you are older, and in that respect you are surely wiser than I; yet Zeus has given me, too, no mean understanding. But as for you, if you go to a foreign land, you will come to love this land — I forewarn you. For time, flowing on, will bring greater honor to these citizens. And you, having a seat of honor at the house of Erechtheus, will obtain from hosts of men and women more than you could ever win from other mortals. So do not cast on my realm keen incentives to bloodshed, harmful to young hearts, maddening them with a fury not of wine; and do not, as if taking the heart out of fighting cocks, plant in my people the spirit of tribal war and boldness against each other. Let their war be with foreign enemies, and without stint for one in whom there will be a terrible passion for glory; but I say there will be no battling of birds within the home.

[867] It is possible for you to choose such things from me: bestowing good, receiving good, well honored in this land that is most beloved to the gods.

## CHORUS

[870] For me to suffer this, alas! For me, with ancient wisdom, to live beneath the earth, alas, without honor, unclean! I am breathing fury and utter rage. Oh, oh the shame of it! What anguish steals into my breast! Hear my anger, mother Night; for the deceptions of the gods, hard to fight, have deprived me of my ancient honors, bringing me to nothing.

ATHENA

[880] No, I will not grow tired of telling you about these good things, so you will never be able to say that you, an ancient goddess, were cast out, dishonored and banished, from this land by me, a younger goddess, and by the mortal guardians of my city. But if you give holy reverence to Persuasion, the sweetness and charm of my tongue, then you might remain. But if you are not willing to stay, then surely it would be unjust for you to inflict on this city any wrath or rage or harm to the people. For it is possible for you to have a share of the land justly, with full honors.

CHORUS

[892] Lady Athena, what place do you say I will have?

ATHENA

[893] One free from all pain and distress; accept it.

CHORUS

[894] Say that I have accepted it, what honor awaits me?

ATHENA

[895] That no house will flourish without you.

CHORUS

[896] Will you gain for me the possession of such power?

ATHENA

[897] Yes, for we will set straight the fortunes of those who worship.

CHORUS

[898] And will you give me a pledge for all time?



ATHENA

[899] Yes, for I have no need to say what I will not accomplish.

CHORUS

[900] It seems you will win me by your spells; I am letting go my anger.

ATHENA

[901] Then stay in the land and you will gain other friends.

CHORUS

[902] What blessings then do you advise me to invoke on this land?

ATHENA

[903] Blessings that aim at a victory not evil; blessings from the earth and from the waters of the sea and from the heavens: that the breathing gales of wind may approach the land in radiant sunshine, and that the fruit of the earth and offspring of grazing beasts, flourishing in overflow, may not fail my citizens in the course of time, and that the seed of mortals will be kept safe. May you make more prosperous the offspring of godly men; for I, like a gardener, cherish the race of these just men, free of sorrow.

[913] [*Pointing to the audience.*] Such blessings are yours to give. I, for my part, will not allow this city to be without honor among mortals, this city victorious in the glorious contests of deadly war.

CHORUS

[916] I will accept a home with Pallas, and I will not dishonor a city which she, with Zeus the omnipotent and Ares, holds as a fortress of the gods, the bright ornament that guards the altars of the gods of Hellas. I pray for the city, with favorable prophecy, that the bright gleam of the sun may cause blessings that give happiness to life to spring from the earth, in plenty.

ATHENA

[927] I act zealously for these citizens in this way, installing here among them divinities great and hard to please. For they have been

appointed to arrange everything among mortals. Yet the one who has not found them grievous does not know where the blows of life come from. For the sins of his fathers drag him before them; destruction, in silence and hateful wrath, levels him to the dust, for all his loud boasting.

#### CHORUS

[938] May no hurtful wind blow to harm the trees — I declare my favor — and may no burning heat, stealing the buds from plants, pass the border of its proper place; may no deadly plague draw near to kill the fruit; may the earth nurture the thriving flocks with twin offspring at the appointed time; and may the rich produce of the earth always pay the gods' gift of lucky gain.

#### ATHENA

[949] Do you hear, guards of my city, the things she will accomplish? For the lady Erinys is very powerful, both with the deathless gods and with those below the earth; and in their dealings with mankind, they accomplish matters visibly, perfectly; to some giving songs, to others a life made dim by tears.

#### CHORUS

[956] I forbid deadly and untimely fate for men; grant to lovely maidens life with a husband, you that have the rightful power; you, divine Fates, our sisters by one mother, divinities who distribute justly, who have a share in every home, and whose righteous visitations press heavily at every season, most honored everywhere among the gods!

#### ATHENA

[968] I am glad that they are zealously accomplishing these things for my land; and I am grateful to Persuasion, that her glance kept watch over my tongue and mouth, when I encountered their fierce refusal. But Zeus of the assembly has prevailed. Our rivalry in doing good is victorious forever.

#### CHORUS

[976] I pray that discord, greedy for evil, may never clamor in this city, and may the dust not drink the black blood of its people and through passion cause ruinous murder for vengeance to the destruction of the state. But may they return joy for joy in a spirit of common love, and may they hate with one mind; for this is the cure of many an evil in the world.

ATHENA

[988] Do they not then intend to find the path of good speech? From these terrible faces I see great profit for these citizens; for, if you always greatly honor with kindness the kindly ones, you will surely be pre-eminent, keeping your land and city in the straight path of justice.

CHORUS

[996] Farewell, farewell, in the wealth allotted to you by fate. Farewell, people of the city, seated near to Zeus, the beloved of the beloved maiden, learning at last the way of wisdom. The Father stands in awe of you, since you are under Pallas' wings.

ATHENA

[1003] Farewell to you also; but I must lead the way to show you your dwellings by the sacred light of these, your escorts. Go, and, speeding beneath the earth with these solemn sacrifices, hold back what is ruinous to the land, but send what is profitable for the city to win her victory. You who hold the city, children of Cranaus, lead on their way these new dwellers here. May there be good will in the citizens in return for good done to them!

CHORUS

[1014] Farewell, farewell, again, I repeat, all you in the city, both gods and mortals, living in Pallas' city; if you duly revere my residence among you, you will not blame the chances of life.

ATHENA

[1021] I approve the words of your invocation, and will escort you by the light of gleaming torches to the places below and beneath the

earth, with the attendant women who guard my image in duty bound.  
[For the eye of the whole land of Theseus will come forth, a glorious  
troop of children, matrons and a band of old women. Dress them  
honorably in robes dyed scarlet, and let the torches' light move on,  
so that this kindly company of visitors to our land may show itself  
afterwards in blessings that bring prosperity to men.]

#### CHORUS OF THE PROCESSIONAL ESCORT

[1032] Go on your way to your home, children of Night: mighty, lovers  
of honor, children, yet aged, under kindly escort — you who dwell in  
the land, refrain from inauspicious speech! Under the primeval  
caverns of the earth, gaining the high honor of worship and sacrifice  
— all you people, refrain from inauspicious speech! Gracious and  
favorable to the land, [come here, venerable goddesses, with flame-  
fed torch, rejoicing as you go — cry aloud now in echo to our song!  
Peace endures for all time between Pallas' citizens and these new  
dwellers here. Zeus who sees all and Fate have come down to lend  
aid — cry aloud now in echo to our song!]

[*Exeunt omnes.*]

# PROMETHEUS BOUND



*Translated by Herbert Weir Smyth*

Since the late nineteenth century, many scholars have doubted whether this play was in fact written by Aeschylus, chiefly due to stylistic grounds. Its production date is also in dispute, with theories ranging from 480 BC to as late as 410 BC. The drama consists mostly of static dialogue, as throughout the play Prometheus is bound to a rock as punishment from Zeus for providing fire to humans. The god Hephaestus, the Titan Oceanus and the chorus of Oceanids all express sympathy for Prometheus' plight. Prometheus meets Io, a fellow victim of Zeus' cruelty and prophesies her future travels, revealing that one of her descendants will free Prometheus. The play closes with Zeus sending Prometheus into the abyss because he refuses to divulge the secret of a potential marriage that could be Zeus' downfall.

*Prometheus Bound* appears to have been the first play in a trilogy called the *Prometheia*. Though the other two plays are now lost, a rough outline of their events has survived. In the second play, *Prometheus Unbound*, Heracles frees Prometheus from his chains and kills the eagle that had been sent daily to eat Prometheus' perpetually regenerating liver. Perhaps foreshadowing his eventual reconciliation with Prometheus, we learn that Zeus has released the other Titans that he imprisoned at the conclusion of the *Titanomachy*.

In the trilogy's conclusion, *Prometheus the Fire-Bringer*, it appears that the Titan finally warns Zeus not to sleep with the sea nymph Thetis, for she is fated to give birth to a son greater than the father. Not wishing to be overthrown, Zeus marries Thetis off to the mortal Peleus; the product of that union is Achilles, Greek hero of the Trojan War. After reconciling with Prometheus, Zeus probably inaugurates a festival in his honor at Athens.



*'Vulcan Chaining Prometheus' by Dirck van Baburen*



*'Chained Prometheus' (1611–12) by Peter Paul Rubens*

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DRAMATIS PERSONAE

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PROMETHEUS BOUND





*An amphora, dated 540–530 BC, depicting Io as a cow*

## **DRAMATIS PERSONAE**

POWER and FORCE

HEPHAESTUS

PROMETHEUS

CHORUS of the Daughters of Oceanus

OCEANUS

IO, daughter of Inachus

HERMES

SCENE. — A rocky height, overlooking the ocean, in the uttermost parts of Scythia.

TIME. — Mythical.

## ARGUMENT

When Cronus, the son of Uranus, was king in heaven, revolt against his rule arose among the gods. The Olympians strove to dethrone him in favour of Zeus, his son; the Titans, children of Uranus and Earth, championing the ancient order of violence, warred against Zeus and his partisans. Prometheus, himself a Titan, forewarned by his oracular mother Earth or Themis (for she bore either name) that the victory should be won by craft, whereas his brethren placed their sole reliance on brute force, rallied with her to the side of Zeus and secured his success. His triumph once assured, the new monarch of heaven proceeded forthwith to apportion to the gods their various functions and prerogatives; but the wretched race of man he purposed to annihilate and create another in its stead. This plan was frustrated by Prometheus, who, in compassion on their feebleness, showed them the use of fire, which he had stolen in their behoof, and taught them all arts and handicrafts. For this rebellion against the newly-founded sovereignty of Zeus, the friend of mankind was doomed to suffer chastisement — he must pass countless ages, riveted to a crag on the shores of Ocean in the trackless waste of Scythia.

But suffering of body or of min might not quell his spirit, though he is possessed of the sad privilege of immortality. Conscious that he had erred, he is nevertheless fortified by indignation that he had been made the victim of tyranny and ingratitude. Nor is he unprovided with a means to strengthen his resistance and to force the hand of his oppressor, whose despotic power has one point of attack. The Titan is possessed of a fateful secret which must be revealed to Zeus if he is not to be hurled from his dominion as his father had been before him. The despot contemplates marriage with Thetis, and should it be brought to pass, the son to be born to him is to prove mightier than his sire. This secret, told Prometheus by his mother, he will not disclose till, in the lapse of ages, Zeus consents to release him from his ignominious bonds; rather than part with it on other terms he defies the thunder and lightning of the lord of Olympus and, amid the

crashing world, is hurled to Tartarus, to the last protesting against the injustice of his doom.

## PROMETHEUS BOUND

*[Enter Power and Force, bringing with them the captive Prometheus; also Hephaestus.]*

### POWER

[1] To earth's remotest limit we come, to the Scythian land, an untrodden solitude. And now, Hephaestus, yours is the charge to observe the mandates laid upon you by the Father — to clamp this miscreant upon the high craggy rocks in shackles of binding adamant that cannot be broken. For your own flower, flashing fire, source of all arts, he has purloined and bestowed upon mortal creatures. Such is his offence; for this he is bound to make requital to the gods, so that he may learn to bear with the sovereignty of Zeus and cease his man-loving ways.

### HEPHAESTUS

[12] Power and Force, for you indeed the behest of Zeus is now fulfilled, and nothing remains to stop you. But for me — I do not have the nerve myself to bind with force a kindred god upon this rocky cleft assailed by cruel winter. Yet, come what may, I am constrained to summon courage to this deed; for it is perilous to disregard the commandments of the Father.

[18] Lofty-minded son of Themis who counsels straight, against my will, no less than yours, I must rivet you with brazen bonds no hand can loose to this desolate crag, where neither voice nor form of mortal man shall you perceive; but, scorched by the sun's bright beams, you shall lose the fair bloom of your flesh. And glad you shall be when spangled-robed night shall veil his brightness and when the sun shall scatter again the frost of morning. Evermore the burden of your present ill shall wear you out; for your deliverer is not yet born.

[28] Such is the prize you have gained for your championship of man. For, god though you are, you did not fear the wrath of the gods, but

you bestowed honors upon mortal creatures beyond their due. Therefore on this joyless rock you must stand sentinel, erect, sleepless, your knee unbent. And many a groan and unavailing lament you shall utter; for the heart of Zeus is hard, and everyone is harsh whose power is new.

POWER

[36] Well, why delay and excite pity in vain? Why do you not detest a god most hateful to the gods, since he has betrayed your prerogative to mortals?

HEPHAESTUS

[39] A strangely potent tie is kinship, and companionship as well.

POWER

[40] I agree; yet to refuse to obey the commands of the Father; is this possible? Do you not fear that more?

HEPHAESTUS

[42] Yes, you are ever pitiless and steeped in insolence.

POWER

[43] Yes, for it does not good to bemoan this fellow. Stop wasting your labor at an unprofitable task.

HEPHAESTUS

[45] Oh handicraft that I hate so much!

POWER

[46] Why hate it? Since in truth your craft is in no way to blame for these present troubles.

HEPHAESTUS

[48] Nevertheless, i wish it had fallen to another's lot!

POWER

[49] Every job is troublesome except to be the commander of gods; no one is free except Zeus.

HEPHAESTUS

[51] I know it by this task; I cannot deny it.

POWER

[52] Hurry then to cast the fetters about him, so that the Father does not see you loitering.

HEPHAESTUS

[54] Well, there then! The bands are ready, as you may see.

POWER

[55] Cast them about his wrists and with might strike with your hammer; rivet him to the rocks.

HEPHAESTUS

[57] There! The work is getting done and not improperly.

POWER

[58] Strike harder, clamp him tight, leave nothing loose; for he is wondrously clever at finding a way even out of desperate straits.

HEPHAESTUS

[60] This arm, at least, is fixed permanently.

POWER

[61] Now rivet this one too and securely, so that he may learn, for all his cleverness, that he is a fool compared to Zeus.

HEPHAESTUS

[63] None but he could justly blame my work.

POWER

[64] Now drive the adamantine wedge's stubborn edge straight through his chest with your full force.

HEPHAESTUS

[66] Alas, Prometheus, I groan for your sufferings.

POWER

[67] What! Shrinking again and groaning over the enemies of Zeus? Take care, so that the day does not come when you shall grieve for yourself.

HEPHAESTUS

[69] You see a spectacle grievous for eyes to behold.

POWER

[70] I see this man getting his deserts. Come, cast the girths about his sides.

HEPHAESTUS

[72] I must do this; spare me your needless ordering.

POWER

[73] Indeed, I'll order you, yes and more — I'll hound you on. Get down below, and ring his legs by force.

HEPHAESTUS

[75] There now! The work's done and without much labor.

POWER

[76] Now hammer the piercing fetters with your full force; for the appraiser of our work is severe.

HEPHAESTUS

[78] The utterance of your tongue matches your looks.

POWER

[79] Be softhearted then, but do not attack my stubborn will and my harsh mood.

HEPHAESTUS

[81] Let us be gone, since he has got the fetters on his limbs.

[*Exit.*]

POWER



[82] There now, indulge your insolence, keep on wresting from the gods their honors to give them to creatures of a day. Are mortals able to lighten your load of sorrow? Falsely the gods call you Prometheus, for you yourself need forethought to free yourself from this handiwork.

[*Exeunt Power and Force.*]

## PROMETHEUS

[88] O you bright sky of heaven, you swift-winged breezes, you river-waters, and infinite laughter of the waves of ocean, O universal mother Earth, and you, all-seeing orb of the sun, to you I call! See what I, a god, endure from the gods.

[94] Look, with what shameful torture I am racked and must wrestle throughout the countless years of time apportioned me. Such is the ignominious bondage the new commander of the blessed has devised against me. Woe! Woe! For present misery and misery to come I groan, not knowing where it is fated that deliverance from these sorrows shall arise.

[100] And yet, what am I saying? All that is to be I know full well and in advance, nor shall any affliction come upon me unforeseen. I must bear my allotted doom as lightly as I can, knowing that the might of Necessity permits no resistance. Yet I am not able to speak nor be silent about my fate. For it is because I bestowed good gifts on mortals that this miserable yoke of constraint has been bound upon me. I hunted out and stored in fennel stalk the stolen source of fire that has proved a teacher to mortals in every art and a means to mighty ends. Such is the offence for which I pay the penalty, riveted in fetters beneath the open sky.

[115] Ha! Behold! What murmur, what scent wings to me, its source invisible, heavenly or human, or both? Has someone come to this crag at the edge of the world to stare at my sufferings — or with what motive? Behold me, an ill-fated god, chained, the foe of Zeus, hated of all who enter the court of Zeus, because of my very great love for mankind. Ha! What's this? What may be this rustling stir of

birds I hear again nearby? The air whirs with the light rush of wings. Whatever approaches causes me alarm.

*[The Daughters of Oceanus enter on a winged car.]*

### CHORUS

[127] Do not fear! For our group has come in swift rivalry of wings to this crag as friend to you, having won our father's consent as best we might. The swift-coursing breezes bore me on; for the reverberation of the clang of iron pierced the depths of our caves and drove my grave modesty away in fright; unsandalled I have hastened in a winged car.

### PROMETHEUS

[136] Alas! Alas! Offspring of fruitful Tethys and of him who with his sleepless current encircles the whole earth, children of your father Oceanus, behold, see with what fetters, upon the summit crag of this ravine, I am to hold my unenviable watch.

### CHORUS

[144] I see, Prometheus; and over my eyes a mist of tears and fear spread as I saw your body withering ignominiously upon this rock in these bonds of adamant. For there are new rulers in heaven, and Zeus governs with lawless customs; that which was mighty before he now brings to nothing.

### PROMETHEUS

[152] Oh if only he had hurled me below the earth, yes beneath Hades, the entertainer of the dead, into impassable Tartarus, and had ruthlessly fastened me in fetters no hand can loose, so that neither god nor any other might have gloated over this agony I feel! But, now, a miserable plaything of the winds, I suffer pains to delight my enemies.

### CHORUS

[160] Who of the gods is so hard of heart as to exult in this? Who does not sympathize with your woes — save only Zeus? But he in malice, has set his soul inflexibly and keeps in subjection the race sprung

from Uranus; nor will he stop, until he has satiated his soul or another seizes his impregnable empire by some device of guile.

### PROMETHEUS

[168] Truly the day shall come when, although I am tortured in stubborn fetters, the prince of the blessed will need me to reveal the new design whereby he shall be stripped of his sceptre and his dignities. Not by persuasion's honeyed enchantments will he charm me; and I will never, cowering before his dire threats, divulge this secret, until he releases me from my cruel bonds and provides compensation for this outrage.

### CHORUS

[180] You are bold, and do not yield to your bitter pangs; you give too much license to your tongue. But my soul is agitated by piercing fear, and I am in dread about your fate, wondering to what haven you must steer your ship to see an end of your voyage of sorrow. For the heart of Cronus' son is hardened against entreaty and his ways are inexorable.

### PROMETHEUS

[189] I know that Zeus is harsh and keeps justice in his own hands; but nevertheless one day his judgement will soften, when he has been crushed in the way that I know. Then, calming down his stubborn wrath, he shall at last bond with me in union and friendship, as eager as I am to welcome him.

### CHORUS

[196] Unfold the whole story and tell us upon what charge Zeus has caught you and painfully punishes you with such dishonor. Instruct us, unless, indeed, there is some harm in telling.

### PROMETHEUS

[199] It is painful to me to tell the tale, painful to keep it silent. My case is unfortunate every way.

When first the heavenly powers were moved to wrath, and mutual dissension was stirred up among them — some bent on casting

Cronus from his seat so Zeus, in truth, might reign; others, eager for the contrary end, that Zeus might never win mastery over the gods — it was then that I, although advising them for the best, was unable to persuade the Titans, children of Heaven and Earth; but they, disdaining counsels of craft, in the pride of their strength thought to gain the mastery without a struggle and by force. Often my mother Themis, or Earth (though one form, she had many names), had foretold to me the way in which the future was fated to come to pass. That it was not by brute strength nor through violence, but by guile that those who should gain the upper hand were destined to prevail. And though I argued all this to them, they did not pay any attention to my words. With all that before me, it seemed best that, joining with my mother, I should place myself, a welcome volunteer, on the side of Zeus; and it is by reason of my counsel that the cavernous gloom of Tartarus now hides ancient Cronus and his allies within it. Thus I helped the tyrant of the gods and with this foul payment he has responded; for it is a disease that is somehow inherent in tyranny to have no faith in friends.

[228] However, you ask why he torments me, and this I will now make clear. As soon as he had seated himself upon his father's throne, he immediately assigned to the deities their several privileges and apportioned to them their proper powers. But of wretched mortals he took no notice, desiring to bring the whole race to an end and create a new one in its place. Against this purpose none dared make stand except me — I only had the courage; I saved mortals so that they did not descend, blasted utterly, to the house of Hades. This is why I am bent by such grievous tortures, painful to suffer, piteous to behold. I who gave mortals first place in my pity, I am deemed unworthy to win this pity for myself, but am in this way mercilessly disciplined, a spectacle that shames the glory of Zeus.

## CHORUS

[244] Iron-hearted and made of stone, Prometheus, is he who feels no compassion at your miseries. For myself, I would not have desired to see them; and now that I see them, I am pained in my heart.

PROMETHEUS

[248] Yes, to my friends indeed I am a spectacle of pity.

CHORUS

[249] Did you perhaps transgress even somewhat beyond this offence?

PROMETHEUS

[250] Yes, I caused mortals to cease foreseeing their doom.

CHORUS

[251] Of what sort was the cure that you found for this affliction?

PROMETHEUS

[252] I caused blind hopes to dwell within their breasts.

CHORUS

[253] A great benefit was this you gave to mortals.

PROMETHEUS

[254] In addition, I gave them fire.

CHORUS

[255] What! Do creatures of a day now have flame-eyed fire?

PROMETHEUS

[256] Yes, and from it they shall learn many arts.

CHORUS

[257] Then it was on a charge like this that Zeus —

PROMETHEUS

[258] Torments me and in no way gives me respite from pain.

CHORUS

[259] And is there no end assigned to your ordeal?

PROMETHEUS

[260] No, none except when it seems good to him.

## CHORUS

[261] But how will it seem good to him? What hope is there? Do you not see that you have wronged? And yet it is not pleasant for me to talk about how you have wronged, and for you it is pain. So, let us quit this theme; and may you seek some release from your ordeal.

## PROMETHEUS

[265] It is easy for him who keeps his foot free from harm to counsel and admonish him who is in misery. I have known this all the while. Of my own will, yes, of my own will I erred — I will not deny it. By helping mortals I found suffering for myself; nevertheless I did not think I would be punished in this way — wasting away upon cliffs in mid-air, my portion this desolate and dreary crag. And now, bewail no more my present woes; alight on the ground and listen to my oncoming fortunes so that you may be told them from end to end. Consent, I beg you, oh consent. Take part in the trouble of him who is now in sore distress. In truth, affliction wanders impartially abroad and alights upon all in turn.

## CHORUS

[279] Not to unwilling ears have you made this appeal, Prometheus. And so now with light foot I will quit my swift-speeding seat and the pure air, the pathway of birds and draw near to this rugged ground; for I want to hear the whole story of your sorrows.

*[Enter Oceanus on a winged steed.]*

## OCEANUS

[286] I have come to the end of a long journey in my passage to you, Prometheus, guiding by my own will, without a bridle, this swift-winged bird. For your fate, you may be sure, I feel compassion. Kinship, I think, constrains me to this; and, apart from blood ties, there is none to whom I should pay greater respect than to you. You shall know this for simple truth and that it is not in me to utter vain and empty words; come, tell me; what aid can I render you? For you shall never say that you have a friend more loyal than Oceanus.

## PROMETHEUS

[300] Ha! What have we here? So then you too have come to stare upon my sufferings? How did you summon courage to quit the stream that bears your name and the rock-roofed caves you yourself have made and come to this land, the mother of iron? Is it that you have come to gaze upon my state and join your grief to my distress? Look upon me here — a spectacle, the friend of Zeus, who helped him to establish his sovereign power, by what anguish I am bent by him!

## OCEANUS

[309] I see, Prometheus; and I want to give you the best advice, although you yourself are wily. Learn to know yourself and adapt yourself to new ways; for new also is the ruler among the gods. If you hurl forth words so harsh and of such whetted edge, perhaps Zeus may hear you, though throned far off, high in the heavens, and then your present multitude of sorrows shall seem but childish sport. Oh wretched sufferer! Put away your wrathful mood and try to find release from these miseries. Perhaps this advice may seem to you old and dull; but your plight, Prometheus, is only the wages of too boastful speech. You still have not learned humility, nor do you bend before misfortune, but would rather add even more miseries to those you have. Therefore take me as your teacher and do not add insult to injury, seeing that a harsh monarch now rules who is accountable to no one. So now I will depart and see whether I can release you from these sufferings. And may you hold your peace and be not too blustering of speech. Or, can it be that for all your exceeding wisdom, you do not know that chastisement is inflicted on a wagging tongue?

## PROMETHEUS

[332] I envy you because you have escaped blame for having dared to share with me in my troubles. So now leave me alone and let it not concern you. Do what you want, you cannot persuade him; for he is not easy to persuade. Beware that you do not do yourself harm by the mission you take.

## OCEANUS

[337] In truth, you are far better able to admonish others than yourself. It is by fact, not by hearsay, that I judge. So do not hold back one who is eager to go. For I am confident, yes, confident, that Zeus will grant me this favor, to free you from your sufferings.

## PROMETHEUS

[342] I thank you for all this and shall never cease to thank you; in zeal you lack nothing, but do not trouble yourself; for your trouble will be vain and not helpful to me — if indeed you want to take the pain. No, keep quiet and keep yourself clear of harm. For even if I am in sore plight, I would not wish affliction on everyone else. No, certainly, no! since, besides, I am distressed by the fate of my brother Atlas, who, towards the west, stands bearing on his shoulders the pillar of heaven and earth, a burden not easy for his arms to grasp. Pity moved me, too, at the sight of the earth-born dweller of the Cilician caves curbed by violence, that destructive monster of a hundred heads, impetuous Typhon. He withstood all the gods, hissing out terror with horrid jaws, while from his eyes lightened a hideous glare, as though he would storm by force the sovereignty of Zeus. But the unsleeping bolt of Zeus came upon him, the swooping lightning brand with breath of flame, which struck him, frightened, from his loud-mouthed boasts; then, stricken to the very heart, he was burnt to ashes and his strength blasted from him by the lightning bolt. And now, a helpless and a sprawling bulk, he lies hard by the narrows of the sea, pressed down beneath the roots of Aetna; while on the topmost summit Hephaestus sits and hammers the molten ore. There, one day, shall burst forth rivers of fire, with savage jaws devouring the level fields of Sicily, land of fair fruit — such boiling rage shall Typho, although charred by the blazing lightning of Zeus, send spouting forth with hot jets of appalling, fire-breathing surge.

[375] But you are not inexperienced, and do not need me to teach you. Save yourself, as you know best; while I exhaust my present lot until the time comes when the mind of Zeus shall abandon its wrath.

## OCEANUS



[379] Do you not know then, Prometheus, that words are the physicians of a disordered temper?

PROMETHEUS

[381] If one softens the soul in season, and does not hasten to reduce its swelling rage by violence.

OCEANUS

[383] What lurking mischief do you see when daring joins to zeal? Teach me this.

PROMETHEUS

[385] Lost labor and thoughtless simplicity.

OCEANUS

[386] Leave me to be affected by this, since it is most advantageous, when truly wise, to be deemed a fool.

PROMETHEUS

[388] This fault will be seen to be my own.

OCEANUS

[389] Clearly the manner of your speech orders me back home.

PROMETHEUS

[390] So that you won't win enmity for yourself by lamenting for me.

OCEANUS

[391] In the eyes of the one who is newly seated on his omnipotent throne?

PROMETHEUS

[392] Beware lest the time come when his heart is angered with you.

OCEANUS

[393] Your plight, Prometheus, is my instructor.

PROMETHEUS

[394] Go away, depart, keep your present purpose.

## OCEANUS

[395] Your urging meets my eagerness; for my four-footed winged beast fans with his wings the smooth pathway of the air; and truly he will be glad to rest his knees in his stall at home.

[*Exit.*]

## CHORUS

[399] I mourn your unfortunate fate, Prometheus. Shedding from my eyes a coursing flood of tears I wet my tender cheeks with their moist streams. For Zeus, holding this unenviable power by self-appointed laws, displays towards the gods of old an overweening spirit.

[407] Now the whole earth cries aloud in lamentation; . . . lament the greatness of the glory of your time-hallowed honor, the honor that was yours and your brother's; and all mortals who make their dwelling place in holy Asia share the anguish of your most lamentable suffering; and those who dwell in the land of Colchis, the maidens fearless in fight; and the Scythian multitude that inhabits the most remote region of the earth bordering the Maeotic lake; and the warlike flower of Arabia, which hold the high-cragged citadel near the Caucasus, a hostile host that roars among the sharp-pointed spears.

[425] One other Titan god before this I have seen in distress, enthralled in torment by adamantine bonds — Atlas, pre-eminent in mighty strength, who moans as he supports the vault of heaven on his back. The waves of the sea utter a cry as they fall, the deep laments, the black abyss of Hades rumbles in response, and the streams of pure-flowing rivers lament your piteous pain.

## PROMETHEUS

[436] No, do not think it is from pride or even from wilfulness that I am silent. Painful thoughts devour my heart as I behold myself maltreated in this way. And yet who else but I definitely assigned their prerogatives to these upstart gods? But I do not speak of this;

for my tale would tell you nothing except what you know. Still, listen to the miseries that beset mankind — how they were witless before and I made them have sense and endowed them with reason. I will not speak to upbraid mankind but to set forth the friendly purpose that inspired my blessing.

[447] First of all, though they had eyes to see, they saw to no avail; they had ears, but they did not understand ; but, just as shapes in dreams, throughout their length of days, without purpose they wrought all things in confusion. They had neither knowledge of houses built of bricks and turned to face the sun nor yet of work in wood; but dwelt beneath the ground like swarming ants, in sunless caves. They had no sign either of winter or of flowery spring or of fruitful summer, on which they could depend but managed everything without judgment, until I taught them to discern the risings of the stars and their settings, which are difficult to distinguish.

[459] Yes, and numbers, too, chiefest of sciences, I invented for them, and the combining of letters, creative mother of the Muses' arts, with which to hold all things in memory. I, too, first brought brute beasts beneath the yoke to be subject to the collar and the pack-saddle, so that they might bear in men's stead their heaviest burdens; and to the chariot I harnessed horses and made them obedient to the rein, to be an image of wealth and luxury. It was I and no one else who invented the mariner's flaxen-winged car that roams the sea. Wretched that I am — such are the arts I devised for mankind, yet have myself no cunning means to rid me of my present suffering.

## CHORUS

[472] You have suffered sorrow and humiliation. You have lost your wits and have gone astray; and, like an unskilled doctor, fallen ill, you lose heart and cannot discover by which remedies to cure your own disease.

## PROMETHEUS

[477] Hear the rest and you shall wonder the more at the arts and

resources I devised. This first and foremost: if ever man fell ill, there was no defence — no healing food, no ointment, nor any drink — but for lack of medicine they wasted away, until I showed them how to mix soothing remedies with which they now ward off all their disorders. And I marked out many ways by which they might read the future, and among dreams I first discerned which are destined to come true; and voices baffling interpretation I explained to them, and signs from chance meetings. The flight of crook-taloned birds I distinguished clearly — which by nature are auspicious, which sinister — their various modes of life, their mutual feuds and loves, and their consortings; and the smoothness of their entrails, and what color the gall must have to please the gods, also the speckled symmetry of the liver-lobe; and the thigh-bones, wrapped in fat, and the long chine I burned and initiated mankind into an occult art. Also I cleared their vision to discern signs from flames, which were obscure before this. Enough about these arts. Now as to the benefits to men that lay concealed beneath the earth — bronze, iron, silver, and gold — who would claim to have discovered them before me? No one, I know full well, unless he likes to babble idly. Hear the sum of the whole matter in the compass of one brief word — every art possessed by man comes from Prometheus.

#### CHORUS

[507] Do not benefit mortals beyond reason and disregard your own distress; although, I am confident that you will be freed from these bonds and will have power in no way inferior to Zeus.

#### PROMETHEUS

[511] Not in this way is Fate, who brings all to fulfillment, destined to complete this course. Only when I have been bent by pangs and tortures infinite am I to escape my bondage. Skill is weaker by far than Necessity.

#### CHORUS

[515] Who then is the helmsman of Necessity?

#### PROMETHEUS

[516] The three-shaped Fates and mindful Furies.

### CHORUS

[517] Can it be that Zeus has less power than they do?

### PROMETHEUS

[518] Yes, in that even he cannot escape what is foretold.

### CHORUS

[519] Why, what is fated for Zeus except to hold eternal sway?

### PROMETHEUS

[520] This you must not learn yet; do not be over-eager.

### CHORUS

[521] It is some solemn secret, surely, that you enshroud in mystery.

### PROMETHEUS

[522] Think of some other subject, for it is not the proper time to speak of this. No matter what, this must be kept concealed; for it is by safeguarding it that I am to escape my dishonorable bonds and outrage.

### CHORUS

[526] May Zeus, who apportions everything, never set his power in conflict with my will, nor may I be slow to approach the gods, with holy sacrifices of oxen slain, by the side of the ceaseless stream of Oceanus, my father; and may I not offend in speech; but may this rule abide in my heart and never fade away. Sweet it is to pass all the length of life amid confident hopes, feeding the heart in glad festivities. But I shudder as I look on you, racked by infinite tortures. You have no fear of Zeus, Prometheus, but in self-will you reverence mortals too much.

[545] Come, my friend, how mutual was your reciprocity? Tell me, what kind of help is there in creatures of a day? What aid? Did you not see the helpless infirmity, no better than a dream, in which the blind generation of men is shackled? Never shall the counsels of

mortal men transgress the ordering of Zeus.

I have learned this lesson from observing the luck, Prometheus, that has brought about your ruin. And the difference in the song stole into my thought — this song and that, which, about your bridal bed and bath, I raised to grace your marriage, when you wooed with gifts and won my sister Hesione to be your wedded wife.

[*Enter Io.*]

IO

[561] What land is this? What people? By what name am I to call the one I see exposed to the tempest in bonds of rock? What offence have you committed that as punishment you are doomed to destruction? Tell me to what region of the earth I have wandered in my wretchedness? Oh, oh! Aah! Aah! A gad-fly, phantom of earth-born Argus is stinging me again! Keep him away, O Earth! I am fearful when I behold that myriad-eyed herdsman. He travels onward with his crafty gaze upon me; not even in death does the earth conceal him, but passing from the shades he hounds me, the forlorn one, and drives me famished along the sands of the seashore.

[575] The waxen pipe drones forth in accompaniment a clear-sounding slumberous strain. Alas, alas! Where is my far-roaming wandering course taking me? In what, O son of Cronus, in what have you found offence so that you have bound me to this yoke of misery — aah! are you harassing a wretched maiden to frenzy by this terror of the pursuing gadfly? Consume me with fire, or hide me in the earth, or give me to the monsters of the deep to devour; but do not grudge, O Lord, the favor that I pray for. My far-roaming wanderings have taught me enough, and I cannot discern how to escape my sufferings. Do you hear the voice of the horned virgin?

PROMETHEUS

[589] How can I fail to hear the maiden frenzied by the gadfly, the daughter of Inachus? It is she who fires the heart of Zeus with passion, and now, through Hera's hate, is disciplined by force with interminable wandering.

IO

[593] Why do you call my father's name? Tell me, the unfortunate maid, who you are, unhappy wretch, that you thus correctly address the miserable maiden, and have named the heaven-sent plague that wastes and stings me with its maddening goad. Ah me! In frenzied bounds I come, driven by torturing hunger, victim of Hera's vengeful purpose. Who of the company of the unfortunate endures — aah! aah! — sufferings such as mine? Oh make it clear to me what misery I am fated to suffer, what remedy is there, what cure, for my affliction. Reveal it, if you have the knowledge. Oh speak, declare it to the unfortunate, wandering virgin.

PROMETHEUS

[609] I will tell you plainly all that you would like to know, not weaving riddles, but in simple language, since it is right to speak openly to friends. Look, I whom you see am Prometheus, who gave fire to mankind.

IO

[613] O you who have shown yourself a common benefactor of mankind, wretched Prometheus, why do you suffer so?

PROMETHEUS

[615] I have only just now finished lamenting my own calamities.

IO

[616] You will not then do this favor for me?

PROMETHEUS

[617] Say what it is you wish; for you can learn all from me.

IO

[618] Tell me who has bound you fast in this ravine.

PROMETHEUS

[619] Zeus by his will, Hephaestus by his hand.

IO

[620] And for what offence do you pay the penalty?

PROMETHEUS

[621] It suffices that I have made clear to you this much and no more.

IO

[622] No, also tell me the end of my wandering — what time is set for wretched me.

PROMETHEUS

[624] It would be better not to know than to know, in your case.

IO

[625] I beg you, do not hide from me what I am doomed to suffer.

PROMETHEUS

[626] No, it is not that I do not want to grant your request.

IO

[627] Why then your reluctance to tell me everything?

PROMETHEUS

[628] I am not unwilling; but I hesitate to crush your spirit.

IO

[629] Do not be more kind to me than I myself desire.

PROMETHEUS

[630] Since you insist, I must speak. Listen, then.

CHORUS

[631] No, not yet. Grant us too a portion of the pleasure. Let us first inquire the story of her affliction and let her with her own lips relate the events that brought horrid calamity upon her. Then let her be instructed by you as to the toils still to come.

PROMETHEUS

[635] It is for you, Io, to grant them this favor, especially since they are



your father's sisters. For it is worthwhile to indulge in weeping and in wailing over evil fortunes when one is likely to win the tribute of a tear from the listener.

## IO

[640] I do not know how to refuse you. You shall learn in truthful speech all that you would like to know. Yet I am ashamed to tell about the storm of calamity sent by Heaven, of the marring of my form, and of the source from which it swooped upon me, wretched that I am.

[645] For visions of the night, always haunting my maiden chamber, sought to beguile me with seductive words, saying: "O damsel greatly blessed of fortune, why linger in your maidenhood so long when it is within your power to win a union of the highest? Zeus is inflamed by passion's dart for you and is eager to unite with you in love. Do not, my child, spurn the bed of Zeus, but go forth to Lerna's meadow land of pastures deep and to your father's flocks and where his cattle feed, so that the eye of Zeus may find respite from its longing."

[655] By such dreams was I, to my distress, beset night after night, until at last I gained courage to tell my father of the dreams that haunted me. And he sent many a messenger to Pytho and Dodona so that he might discover what deed or word of his would find favor with the gods. But they returned with report of oracles, riddling, obscure, and darkly worded. Then at last there came an unmistakable utterance to Inachus, charging and commanding him clearly that he must thrust me forth from home and native land to roam at large to the remotest confines of the earth; and, if he would not, a fiery thunderbolt would come from Zeus that would utterly destroy his whole race.

[669] Yielding obedience to such prophetic utterances of Loxias, he drove me away and barred me from his house, against his will and mine; but the constraint of Zeus forced him to act by necessity. Immediately my form and mind were distorted, and with horns, as

you see, upon my forehead, stung by a sharp-fanged gadfly I rushed with frantic bounds to Cerchnea's sweet stream and Lerna's spring. But Argus, the earth-born herdsman, untempered in his rage, pursued me, peering with his many eyes upon my steps. A sudden death robbed him of life unexpectedly; while I, still tormented by the gadfly, am driven on from land to land before the heaven-sent plague.

[683] That is what happened; and if you can declare what toils still remain, reveal them. Do not, from pity, seek to soothe me with untrue words; for I consider false words to be the foulest sickness.

### CHORUS

[687] Oh, ah, go away, alas! Never, oh never, did I dream that words so strange would greet my ears; or that sufferings so grievous to look upon, yes, and so grievous to endure, a tale of outrage, would strike my soul as if with double-pronged goad. Alas, O Fate, O Fate, I shudder to behold the plight that has befallen Io.

### PROMETHEUS

[696] You lament and are full of fear all too soon. Wait until you have learned the rest as well.

### CHORUS

[698] Proceed, tell all. It is comforting for the sick to know clearly beforehand what pain still awaits them.

### PROMETHEUS

[700] You gained your former request easily from me; for you first desired the story of her ordeal from her own lips. Hear now the sequel, the sufferings this maid is fated to endure at Hera's hand. And may you, daughter of Inachus, lay to heart my words so that you may learn the end of your wanderings.

[707] First, from this spot, turn yourself toward the rising sun and make your way over untilled plains; and you shall reach the Scythian nomads, who dwell in thatched houses, perched aloft on strong-wheeled wagons and are equipped with far-darting bows. Do not

approach them, but keeping your feet near the rugged shore, where the sea breaks with a roar, pass on beyond their land. On the left hand dwell the workers in iron, the Chalybes, and you must beware of them, since they are savage and are not to be approached by strangers. Then you shall reach the river Hybristes, which does not belie its name. Do not cross this, for it is hard to cross, until you come to Caucasus itself, loftiest of mountains, where from its very brows the river pours out its might in fury. You must pass over its crests, which neighbor the stars, and enter upon a southward course, where you shall reach the host of the Amazons, who loathe all men. They shall in time to come inhabit Themiscyra on the Thermodon, where, fronting the sea, is Salmydessus' rugged jaw, evil host of mariners, step-mother of ships. The Amazons will gladly guide you on your way. Next, just at the narrow portals of the harbor, you shall reach the Cimmerian isthmus. This you must leave with stout heart and pass through the channel of Maeotis; and ever after among mankind there shall be great mention of your passing, and it shall be called after you the Bosphorus. Then, leaving the soil of Europe, you shall come to the Asian continent.

[736] Does it not seem to you that the tyrant of the gods is violent in all his ways? For this god, desirous of union with this mortal maid, has imposed upon her these wanderings. Maiden, you have gained a cruel suitor for your hand. As to the tale you now have heard — understand that it has not even passed the introduction.

IO

[742] Ah me, ah me, alas!

PROMETHEUS

[743] What! You are crying and groaning again? What will you do, I wonder, when you have learned the sufferings still in store for you?

CHORUS

[745] What! Can it be that you have sufferings still left to recount to her?

PROMETHEUS

[746] Yes, a tempestuous sea of calamitous distress.

IO

[747] What gain have I then in life? Why did I not hurl myself straightaway from this rugged rock, so that I was dashed to earth and freed from all my sufferings? It is better to die once and for all than linger out all my days in misery.

PROMETHEUS

[753] Ah, you would hardly bear my agonies to whom it is not foredoomed to die; for death would have freed me from my sufferings. But now no limit to my tribulations has been appointed until Zeus is hurled from his sovereignty.

IO

[757] What! Shall Zeus one day be hurled from his dominion?

PROMETHEUS

[758] You would rejoice, I think, to see that happen.

IO

[759] Why not, since it is at the hand of Zeus that I suffer?

PROMETHEUS

[760] Then you may assure yourself that these things are true.

IO

[761] By whom shall he be despoiled of the sceptre of his sovereignty?

PROMETHEUS

[762] By himself and his own empty-headed purposes.

IO

[763] In what way? Oh tell me, if there be no harm in telling.

PROMETHEUS

[764] He shall make a marriage that shall one day cause him distress.

IO

[765] With a divinity or with a mortal? If it may be told, speak out.

PROMETHEUS

[766] Why ask with whom? I may not speak of this.

IO

[767] Is it by his consort that he shall be dethroned?

PROMETHEUS

[768] Yes, since she shall bear a son mightier than his father.

IO

[769] And has he no means to avert this doom?

PROMETHEUS

[770] No, none — except me, if I were released from bondage.

IO

[771] Who then is to release you against the will of Zeus?

PROMETHEUS

[772] It is to be one of your own grandchildren.

IO

[773] What did you say? A child of mine will release you from your misery?

PROMETHEUS

[774] The third in descent after ten generations.

IO

[775] Your prophecy is not easy to understand.

PROMETHEUS

[776] Yes, so do not seek to learn the full extent of your own sufferings.

IO

[777] Do not offer me a favor and then withdraw it.

PROMETHEUS

[778] I will present you with one or other of two tales.

IO

[779] Which two? Set them forth and offer me the choice.

PROMETHEUS

[780] I am making the offer: choose whether I shall reveal the sufferings still in store for you or the one who will be my deliverer.

CHORUS

[782] Consent to bestow on her one of these favors, and on me the other; do not deny me the tale. Tell her about her further wanderings; tell me who will deliver you — for I would like to know this.

PROMETHEUS

[786] Well, since you are bent on this, I will not refuse to proclaim all that you still crave to know. First, to you, Io, will I declare your much-vexed wandering, and may you engrave it on the recording tablets of your mind.

[790] When you have crossed the stream that bounds the two continents, toward the flaming east, where the sun walks, . . . crossing the surging sea until you reach the Gorgonean plains of Cisthene, where the daughters of Phorcys dwell, ancient maids, three in number, shaped like swans, possessing one eye amongst them and a single tooth; neither does the sun with his beams look down upon them, nor ever the nightly moon. And near them are their three winged sisters, the snake-haired Gorgons, loathed of mankind, whom no one of mortal kind shall look upon and still draw breath. Such is the peril that I bid you to guard against. But now listen to another and a fearsome spectacle. Beware of the sharp-beaked hounds of Zeus that do not bark, the gryphons, and the one-eyed Arimaspians, mounted on horses, who dwell about the flood of Pluto's stream that flows with gold. Do not approach them. Then you shall come to a far-off country of a dark race that dwells by the waters of the sun,

where the river Aethiop is. Follow along its banks until you reach the cataract, where, from the Bybline mountains, Nile sends forth his hallowed and sweet stream. He will conduct you on your way to the three-angled land of Nilotis, where, at last, it is ordained for you, O Io, and for your children to found your far-off colony.

[816] If anything of this is confusing to you and hard to understand, may you question me yet again, and gain a clear account; for I have more leisure than I crave.

### CHORUS

[819] If there is anything still remaining or passed over of her direful wandering that you have to tell, oh speak. But if you have told all, grant us in turn the favor we request — you probably have it still in memory.

### PROMETHEUS

[823] She has now heard the full end of her travels; yet so she may know that she has heard no vain tale from me, I will describe the toils she has endured before she came here, giving this as a sure proof of my account. Most of the weary tale I shall leave out and come to the very close of your wanderings.

[829] For when you reached the Molossian plains and the sheer ridge that encircles Dodona, where lies the prophetic seat of Thesprotian Zeus and that marvel, passing all belief, the talking oaks, by which you clearly, and in no riddling terms, were saluted as the renowned bride-to-be of Zeus (is any of this pleasing to you?), then, stung by the gadfly, you rushed along the pathway by the shore to the great gulf of Rhea, from where you are tossed in backward-wandering course; and for all time to come a recess of the sea, be well assured, shall bear the name Ionian, as a memorial of your crossing for all mankind.

[842] These, then, are the tokens to you of my understanding, to show that it discerns more than has been made manifest. The rest I shall declare both to you and her, returning to the track of my former tale.

[846] There is a city, Canobus, on the extremity of the land at the very mouth and silt-bar of the Nile. There at last Zeus restores you to your senses by the mere stroke and touch of his unterrifying hand. And you shall bring forth dark Epaphus, thus named from the manner of Zeus' engendering; and he shall gather the fruit of all the land watered by the broad-flowing Nile. Fifth in descent from him, fifty maidens shall return to Argos, not of their own free choice, but fleeing marriage with their cousin kin; while these, their hearts ablaze with passion, like falcons eagerly pursuing doves, shall come in pursuit of wedlock unlawful to pursue; but God shall grudge them enjoyment of their brides. Pelasgian soil shall offer the maids a home, when, in the watches of the night, their husbands have been slain by a deed of daring wrought by the women's murderous blows. For each bride shall take the life of her lord, dyeing a two-edged sword in his blood — in such ways may Love come upon my enemies! However, love's desire shall charm one of the maidens not to slay her mate; rather, her resolve will lose its edge; for she will make her choice between two evil names to be called coward rather than murderess. She it is who shall give birth in Argos to a royal line — a long story is necessary to explain this clearly; of her seed, however, shall be born a man of daring, renowned with the bow, who shall deliver me from these toils. Such is the oracle recounted to me by my mother, Titan Themis, born long ago. The manner and the means — these need lengthy speech to tell, and to learn them all would not be of any benefit.

IO

[877] Oh! Oh! Alas! Once again convulsive pain and frenzy, striking my brain, inflame me. I am stung by the gadfly's barb, unforged by fire. My heart knocks at my ribs in terror; my eyeballs roll wildly round and round. I am carried out of my course by a fierce blast of madness; I've lost all mastery over my tongue, and a stream of turbid words beats recklessly against the billows of dark destruction.

[*Exit.*]

CHORUS

[887] Ah, sage, sage indeed, was he who first pondered this truth in his



mind and with his tongue gave it utterance — that to marry in one's own class is far the best — a poor man should not desire to marry among those who are pampered by riches, or who are mighty in pride of birth.

[894] Never, oh never, immortal Fates, may you see me the partner of the bed of Zeus, and may I be wedded to no bridegroom who descends to me from heaven. For I shudder when I behold the loveless maidenhood of Io, cruelly crushed like this by her toilsome wanderings sent by Hera.

[901] When marriage is on equal terms, in my opinion it is no cause for dread; so never may the love of the mightier gods cast on me its irresistible glance. That would indeed be a war that cannot be fought, a source of resourceless misery; and I do not know what would be my fate, for I do not see how I could escape the designs of Zeus.

#### PROMETHEUS

[907] Yes, truly, the day will come when Zeus, although stubborn of soul, shall be humbled, seeing that he plans a marriage that shall hurl him into oblivion from his sovereignty and throne; and then immediately the curse his father Cronus invoked as he fell from his ancient throne, shall be fulfilled to the uttermost. Deliverance from such ruin no one of the gods can show him clearly except me. I know the fact and the means. So let him sit there in his assurance, putting his trust in the crash reverberating on high and brandishing his fire-breathing bolt in his hands. For these shall not protect him from falling in ignominious and unendurable ruin. Such an adversary is he now preparing despite himself, a prodigy irresistible, even one who shall discover a flame mightier than the lightning and a deafening crash to outroar the thunder; a prodigy who shall shiver the trident, Poseidon's spear, that scourge of the sea and shaker of the land. Then, wrecked upon this evil, Zeus shall learn how different it is to be a sovereign and a slave.

#### CHORUS

[928] Surely, it is only your own desire that you utter as a curse against

Zeus.

PROMETHEUS

[929] I speak what shall be brought to pass and, moreover, my own desire.

CHORUS

[930] Must we really look for one to gain mastery over Zeus?

PROMETHEUS

[931] Yes, and he shall bear upon his neck pangs more galling than these of mine.

CHORUS

[932] How is it that you are not afraid to utter such taunts?

PROMETHEUS

[933] Why should I fear since I am fated not to die?

CHORUS

[934] But he might inflict on you an ordeal even more bitter than this.

PROMETHEUS

[935] Let him, for all I care! I am prepared for anything.

CHORUS

[936] Wise are they who do homage to Necessity.

PROMETHEUS

[937] Worship, adore, and fawn upon whoever is your lord. But for Zeus I care less than nothing. Let him do his will, let him hold his power for his little day — since he will not bear sway over the gods for long. But wait, for over there I see his messenger, the servant of our new lord and master. Certainly he has come to announce some news.

[*Enter Hermes.*]

## HERMES

[944] To you, the clever and crafty, bitter beyond all bitterness, who has sinned against the gods in bestowing honors upon creatures of a day — to you, thief of fire, I speak. The Father commands that you tell what marriage you boast of, whereby he is to be hurled from power — and this, mark well, set forth in no riddling fashion, but point by point, as the case exactly stands; and do not impose upon me a double journey, Prometheus — you see Zeus is not appeased by dealings such as yours.

## PROMETHEUS

[953] Bravely spoken, in truth, and swollen with pride is your speech, as befits a minion of the gods. Young you are, as young your power, and you think indeed that you inhabit heights beyond the reach of grief. Have I not seen two sovereigns cast out from these heights? A third, the present lord, I shall live to see cast out in ruin most shameful and most swift. Do you think I quail, perhaps, and cower before these upstart gods? Far from it — no, not at all. But scurry back the way you came; for you shall learn nothing about which you question me.

## HERMES

[964] Yet it was by such proud wilfulness before, too, that you brought yourself to this harbor of distress.

## PROMETHEUS

[966] For your servitude, rest assured, I'd not barter my hard lot, not I.

## HERMES

[967] Better, no doubt, to serve this rock than be the trusted messenger of Father Zeus!

## PROMETHEUS

[970] Such is the proper style for the insolent to offer insult.

## HERMES

[971] I think you revel in your present plight.

PROMETHEUS

[972] I revel? Oh, I wish that I might see my enemies revelling in this way! And you, too, I count among them.

HERMES

[974] What! You blame me in some way for your calamities?

PROMETHEUS

[975] In one word, I hate all the gods that received good at my hands and with ill requite me wrongfully.

HERMES

[977] Your words declare you stricken with no slight madness.

PROMETHEUS

[978] Mad I may be — if it is madness to loathe one's enemies.

HERMES

[979] You would be unbearable if you were prosperous.

PROMETHEUS

[980] Alas!

HERMES

[980] "Alas"? That is a word unknown to Zeus.

PROMETHEUS

[981] But ever-ageing Time teaches all things.

HERMES

[982] Yes, but you at least have not yet learned to keep a sober mind.

PROMETHEUS

[983] Or else I would not have addressed you, an underling.

HERMES

[984] It seems you will answer nothing that the Father demands.

PROMETHEUS

[985] Yes, truly, I am his debtor and I should repay favor to him.

HERMES

[986] You taunt me as though, indeed, I were a child.

PROMETHEUS

[987] And are you not a child and even more witless than a child if you expect to learn anything from me? There is no torment or device by which Zeus shall induce me to utter this until these injurious fetters are loosed. So then, let his blazing lightning be hurled, and with the white wings of the snow and thunders of earthquake let him confound the reeling world. For nothing of this shall bend my will even to tell at whose hands he is fated to be hurled from his sovereignty.

HERMES

[997] Look now whether this course seems to profit you.

PROMETHEUS

[998] Long ago has this my course been foreseen and resolved.

HERMES

[999] Bend your will, perverse fool, oh bend your will at last to wisdom in face of your present sufferings.

PROMETHEUS

[1001] In vain you trouble me, as though it were a wave you try to persuade. Never think that, through terror at the will of Zeus, I shall become womanish and, with hands upturned, aping woman's ways, shall importune my greatly hated enemy to release me from these bonds. I am far, far from that.

HERMES

[1007] I think that by speaking much I will only speak in vain; for you are not soothed nor are you softened by my entreaties. You take the bit in your teeth like a new-harnessed colt and struggle against the reins. Yet it is a paltry device that prompts your vehemence, for in the foolish-minded mere self-will of itself avails less than anything at

all. But if you will not be won to belief by my words, think of what a tempest and a towering wave of woe shall break upon you past escape. First, the Father will shatter this jagged cliff with thunder and lightning-flame, and will entomb your frame, while the rock shall still hold you clasped in its embrace. But when you have completed a long stretch of time, you shall come back again to the light. Then indeed the winged hound of Zeus, the ravening eagle, coming an unbidden banqueter the whole day long, with savage appetite shall tear your body piecemeal into great rents and feast his fill upon your liver until it is black with gnawing.

[1026] Look for no term of this your agony until some god shall appear to take upon himself your woes and of his own free will descend into the sunless realm of Death and the dark deeps of Tartarus.

[1030] Therefore be advised, since this is no counterfeited vaunting but utter truth; for the mouth of Zeus does not know how to utter falsehood, but will bring to pass every word. May you consider warily and reflect, and never deem stubbornness better than wise counsel.

## CHORUS

[1036] To us, at least, Hermes seems not to speak untimely; for he bids you to lay aside your stubbornness and seek the good counsel of wisdom. Be advised! It is shameful for the wise to persist in error.

## PROMETHEUS

[1040] No news to me, in truth, is the message this fellow has proclaimed so noisily. Yet for enemy to suffer ill from enemy is no disgrace. Therefore let the lightning's forked curl be cast upon my head and let the sky be convulsed with thunder and the wrack of savage winds; let the hurricane shake the earth from its rooted base, and let the waves of the sea mingle with their savage surge the courses of the stars in heaven; and let him lift me on high and hurl me down to black Tartarus with the swirling floods of stern Necessity: do what he will, me he shall never bring to death.

## HERMES

[1054] Such indeed are the thoughts and the words one hears from men deranged. Where does his prayer fall short of raving? Where does he abate his frenzy? — But, at all events, may you who sympathize with his anguish, withdraw in haste from this spot so that the relentless roar of the thunder does not stun your senses.

## CHORUS

[1063] Use some other strain and urge me to some other course in which you are likely to convince me. This utterance in your flood of speech is, I think, past all endurance. How do you charge me to practise baseness? With him I am content to suffer any fate; for I have learned to detest traitors, and there is no pest I abhor more than this.

## HERMES

[1071] Well then, bear my warning in memory and do not blame your fortune when you are caught in the toils of calamity; nor ever say that it was Zeus who cast you into suffering unforeseen. Not so, but blame yourselves. For well forewarned, and not suddenly or secretly shall you be entangled in the inextricable net of calamity by reason of your folly.  
[*Exit Hermes.*]

## PROMETHEUS

[1080] Indeed, now it has passed from word to deed — the earth rocks, the echoing thunder-peal from the depths rolls roaring past me; the fiery wreathed lightning-flashes flare forth, and whirlwinds toss the swirling dust; the blasts of all the winds leap forth and set in hostile array their embattled strife; the sky is confounded with the deep. Behold, this stormy turmoil advances against me visibly, sent by Zeus to frighten me. O holy mother mine, O you firmament that revolves the common light of all, you see the wrongs I suffer!

[*Amid thunder and lightning Prometheus vanishes from sight; and with him disappear the daughters of Oceanus.*]

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## THE SURVIVING TITLES OF AESCHYLUS' PLAYS

Seventy-three of the under-mentioned titles appear in the list of the dramas that is found in the Medicean manuscript.

- . Agamemnôn.
- . Athamas.
- 3. Aigyptioi.
- . Aitnaiai (gnêsioi).
- . Aitnaiai (nothoi).
- 6. Alkmênê.
- . Amymônê.
- . Argeioi or Argeiai.
- . Argô ê Kôpastês.
- 10. Atalantê.
- . Bakchai.
- . Bassarai.
- . Glaukos pontios.
- . Glaukos Potnieus.
- . Danaïdes.
- 16. Diktyoulkoi.
- 17. Dionysou trophoi (or Troiphoi).
- . Eleusinioi.
- . Epigonoî.
- . Hepta epi Thêbas.
- . Eumenides.
- . Êdônoi.
- . Hêliades
- . Hêrakleidai.
- . Thalamopoioi.
- . Theôroi ê Isthmiastai.
- . Thrêssai.
- . Hiereiai.
- . Hiketides.
- . Ixiôn.
- . Iphigeneia.

. Kabeiroi.  
33. Kallistô.  
. Kares ê Eurôpê.  
. Kerkyôn.  
. Kêrykes.  
37. Kirkê.  
. Krêssai.  
39. [Kyknos.]  
40. Laïos.  
. Leôn.  
42. Lêmnioi or Lêmniai.  
. Lykourgos.  
. Memnôn.  
. Myrmidones.  
. Mysoi.  
. Neaniskoi.  
48. Nemea.  
. Nêreïdes.  
. Niobê.  
. Xantriai.  
. Oidipous.  
. Hoplôn krisis.  
. Ostologoi.  
. Palamêdês.  
. Pentheus.  
. Perrhaibides.  
58. Persai.  
. Pênelopê.  
60. Polydektês.  
. Promêtheus desmôtês.  
. Promêtheus lyomenos.  
. Promêtheus pyrkaeus.  
. Promêtheus pyrphoros.  
65. Propompoi.  
. Prôteus.  
. Salaminiai.  
68. Semelê ê Hydrophoroi.

- . Sisypchos drapetês.
- . Sisypchos petrokylistês.
- . Sphinx.
- . Têlephos.
- . Toxotides.
- 74. Hypsipylê.
- . Philoktêtês.
- . Phineus.
- . Phorkides.
- . Phryges ê Hektoros lytra.
- 79. Phrygioi.
- . Choêphoroi.
- . Psychagôgoi.
- 82. Psychostasia.
- . Ôreithyia.

1. Not mentioned in the *Katalogos tôn Aischulou dramatôn*.
2. No identified fragment is extant.
3. No identified fragment forming an entire verse is extant.
4. The two plays of this name are not to be distinguished in the extant fragments.
5. Alternative titles are due to Alexandrian scholars whose explanatory designations sought to avoid confusion between dramas of the same name. Where such alternative titles occur, that denoting the Chorus is presumably older than that denoting a principal personage or the subject matter of the play.
6. The descriptive epithet added after a title may be due to Alexandrian scholars, who sought thereby to distinguish dramas of the same name.

Satyric plays attested: *Kerkuôn*, *Kêrukes*, *Kirkê*, *Leôn*, *Lukourgos*, *Promêtheus* (*purkaeus*), *Prôteus*, *Sphinx*.

Possibly satiric are: *Amumônê*, *Glaukos pontios*, *Kallistô*, *Kabeiroi*, *Xantriai*, *Sisuphos drapetês*, *Phorkides*.

Tetralogies attested:

1. (472 B.C.) *Phineus*, *Persai*, *Glaukos* (*Potnieus*), *Promêtheus*

(*purkaeus*).

2. (467 B.C.) *Laïos, Oidipous, Epta epi Thêbas, Sphinx*.

3. *Lukourgeia: êdônoi, Bassarai, Neaniskoi, Lukourgos*.

4. *Oresteia* (458 B.C.): *Agamemnôn, Choëphoroi, Eumenides, Prôteus*.

By reason of the myth or of other indication of connexion between their several members, the following groups may be assumed with some probability. (The order within the group is often uncertain.)

*Iketides, Aiguptioi, Danaïdes, Amumônê* (satiric).

*Psuchagôgoi, Ostrologoi, Pênelopê, Kirkê* (satyric).

*Promêtheus desmoôtes, Promêtheus luomenos, Promêtheus purphoros*.

*Hoplôn krisis, Thrêssai, Salaminiai*.

*Murmidones, Nêreïdes, Phruges ê Hektoros lutra*.

*Argô, Lêmniôi (Lêmniai ?), Hupsipulê, Kabeiroi* (satyric ?).

*Eleusiniôi, Argeiôi (Argeiai ?), Epigonoî*.

*Diktuolkoi, Poludektês, Phorkides*.

*Memnôn, Psuchostasia*

*Perraibides, Ixiôn*.

*Musoi, Têlephos*.

Theban legends of Dionysus seem to have formed the subject of no less than five plays : *Semelê ê Hudrophoroi, Dionusos trophoi* (or *Trophoi*), *Bakchai, Xantriai, Pentheus*. The Argument to Euripides' *Bakchai* asserts that the story of that drama had been handled in *Pentheus*.

To reduce the number of these Dionysus-plays to the compass of a trilogy or tetralogy, various expedients have been proposed:

1. To seek other connexions for *Dionusos trophoi* and assume a tetralogy consisting of *Semelê ê Hudrophoroi, Bakchai, Pentheus, Xantriai* (satiric).

2. To regard *Bakchai* as an alternative name for *Pentheus*, or for *Xantriai* (not satiric), or even for *Bassarai*.

3. To make *Bakchai* the title of the group *Semelê ê Hudrophoroi*,

*Pentheus, Xantriai.*

4. To make *Pentheus* the name of the trilogy *Semelê* ^h *Hudrophoroi*,  
*Bakchai, Xantriai.*

## ATHAMAS

Athamas, a hero localized in Boeotia and Thessaly, was the son of Aeolus according to the genealogy commonly adopted in antiquity. By his divine wife Nephele he had two children, Phrixus and Helle; by his second wife Ino, daughter of Cadmus, he had two sons, Learchus and Melicertes. Apollodorus, *Library*, iii. 4. 3 (cp. i. 9. 2) narrates that Zeus entrusted the newly-born Dionysus to Hermes, who conveyed him to Ino and Athamas, and persuaded them to rear the babe as a girl. In consequence of madness brought upon them by Hera in her indignation, Athamas hunted his elder son as a deer and killed him; Ino threw Melicertes into a boiling cauldron, and then, carrying it, together with the dead body of the child, leaped into the sea. The Argument to the first Isthmian Ode of Pindar reports a different version: that the corpse of Learchus was thrown into the cauldron of Ino, who then, having become mad, plunged into the sea. The Isthmian games were instituted by Sisyphus in honour of Melicertes.

### FRAGMENT 1

Athenaeus, *Deipnosophists*, ii. 6. p. 37F; cp. vii. 100. p. 316B.

The one was cast into the three-legged cauldron of the house, that ever kept its place above the fire.

### FRAGMENT 2

*Etymologicum Florentium* 116 (Miller); cp. *Etymologicum Magnum* 346. 56.

Taking out with bronze flesh-hooks



## AITNAIAI

A Sicilian maiden named Thaleia or Aetna, having been embraced by Zeus, in fear of Hera's wrath prayed that the earth might open and swallow her up. Her prayer was granted, but when the time of her delivery was at hand, the earth opened again and twin boys came forth, who were called Palici, because they had "come back" (*apō tou palin hikesthai*) from the earth. The Palici were worshipped (originally with human sacrifices) in the neighbourhood of Mount Aetna (Macrobius, *Saturnalia*, v. 19. 17; cp. Servius on Virgil, *Aeneid*, ix. 584).

"Having arrived in Sicily, as Hiero was then (476 B.C.) founding the city of Aetna, Aeschylus exhibited his *Aetnae* as an augury of a prosperous life for those who were uniting in the settlement of the city" (*Life of Aeschylus*).

The play is named *Aitnaiai*, *The Women of Aetna*, in the Medicean Catalogue, and so apparently in Frag. 9 and Frag. 10 (Nauck). The title has the form *Aitnai* in the *Life* and Nauck's 7 and 8; *Aitna* in Nauck's 11, *Aetna* in Macrobius. Alexandrian scholars thought to distinguish a genuine from a spurious play of this name.

### FRAGMENT 3

Macrobius, *Saturnalia* v. 19. 24.

- A. What name, then, shall mortals put upon them?
- B. Zeus commandeth that they be called the holy Palici.
- A. And shall the name "Palici" abide as rightly given?
- B. Aye, for they shall "come back" from darkness to this light.

## AMYMÔNÊ

“But the land of Argos being waterless, since Poseidon had dried up even the springs because of his anger at Inachus for testifying that it belonged to Hera, Danaüs sent his daughters to draw water. One of them, Amymone, as she was searching for water, threw a dart at a deer and hit a sleeping satyr. He, starting up, desired to force her; but Poseidon appearing on the scene, the satyr fled, and Amymone lay with Poseidon, and he revealed to her the springs at Lerna.” (Apollodorus, *Library*, ii. 1. 4). The play was probably satyric.

### FRAGMENT 4

Ammonius, *On Words of like Form but different Meaning* 37 (Valckenaer), Bachmann, *Anecdota Graeca*, ii. 375. 8

It is thy fate to be my wife; mine to be thy husband.

### FRAGMENT 5

Athenaeus, *Deipnosophists* xv. 41. p. 490C.

And for my part I [wish] thy nards and balsam too

## ARGEIOI

In the Medicean Catalogue and the *Etymologicum Magnum* (see under Fragment 7) the play bears the title *Argeioi*, *The Men of Argos*. In the authors citing Fragment 6 and Nauck's 18 (Hesychius, *Lexicon* 1. 257) the name is *Argeiai*, which suggests that the Chorus was formed of the mothers of the Argive commanders who fell in the attack on Thebes described in the extant play of Aeschylus.

According to Welcker, the *Eleusinioi* anticipated the first, the *Argeioi* the second, part of Euripides' *Suppliants*. M. Schmidt in *Philologus*, xvi. (1860) 161, conjectured that the drama was entitled *Argeia* from the daughter Adrastus who married Polynices, and who, in Statius' *Thebaid*, was joined by Antigone in burying her father.

Fragment 155 has been assigned to this play.

### FRAGMENT 6

Harpocraton, *Glossary of the Ten Attic Orators* 306. 11.

Both darts and looped javelins and heaped missiles

### FRAGMENT 7

*Etymologicum Magnum* 341. 5, *Lexicon Sabbaiticum* 21.

Capaneus is left me with the remains of his lightning-smitten limbs that the thunderbolt had left behind (?)

From a lament, probably by the Chorus, on the Argive chieftains who fell in the first attack on Thebes; or possibly by Evadne over the body of her husband Capaneus, of whose destruction, by the lightning of Zeus, Eteocles is confident in *Seven against Thebes* 444. In Euripides' *Suppliants* the bodies of the other Argive champions were burned on a single funeral pyre, that of Capaneus was burned apart as a consecrated corpse; and upon his pyre his wife threw herself.

## ARGÔ

In the Medicean Catalogue the play is entitled *Argô hê kôpastês* (so M); in the Aldine edition, *Argô ê kôpeustês*. Referring the sub-title to the rowers of the Argo, Welcker proposes *kôpeustai*; Hippenstiel, *De Graecorum tragicorum principum fabularum nominibus*, *kôpastai*. Hartung, approved by Dieterich, read *kômastai* “revellers.” See Fragments 164, 221.

### FRAGMENT 8

Philo of Alexandria, *On the Virtuous being also Free* 20. 143 (Chon and Reiter vi. 41).

Where is Argo’s sacred speaking beam?

Apollodorus, *Library* i. 9. 16: “and at the prow (of the Argo) Athena fitted a speaking timber from the oak of Dodona.”

## BAKCHAI

Fragment 215 has been referred to the *Bacchae*.

### FRAGMENT 9

Stobaeus, *Anthology* i. 3. 26 (Wachsmuth i. 57), Theophilus, *To Autolycus* 2. 37. p. 178. The verses are ascribed to the *Bakchai* only in the margin of the Farnesianus of Stobaeus (*aischulou kakchôn*).

Truly upon mortals cometh swift of foot their evil and his offence  
upon him that trespasseth against Right.

## BASSARAI

Eratosthenes, *Legends of the Constellations*, 24. p. 140 (Robert), says of Orpheus that he paid no honour to Dionysus, but considered Helios to be the greatest of the gods and addressed him as Apollo; that, by making haste during the night, he reached at dawn the summit of Mt. Pangaeus, and waited there that he might see the rising of the sun; and that Dionysus, in his wrath, sent against him the Bassarides (as Aeschylus tells the story), who tore him to pieces and scattered his members, which were collected and buried by the Muses in Leibethra. To the same effect, Scholiast Germanicus, 84. 11.

The name *Bassarai* was given to Thracian (and to Phrygian and Lydian) bacchanals, who wore fox-skin caps and long embroidered cloaks, pictured in Miss Harrison's *Prolegomena to the Study of Greek Religion*, 458. The word *bassara* (possibly of Phrygian origin but carried elsewhere) means "fox." Cp. Fragment 29.

The play is entitled *Bassarides* in the Scholiast on Aristophanes, *Thesmophoriazusae* 135, and on Nicander, *Theriaca* 288. To the *Bassarae* have been assigned Fragments 187. 215.

### FRAGMENT 10

Hephaestion, *Handbook of Metres* 13. p. 43 (Consbruch) and Choeroboscus, *Commentary* p. 84. 3.

The bull was like to butt the goat with his horns . . .

Dionysus is the bull, the goat is Lycurgus, the king of the Edonians, who refused to adopt the worship of the god.

### FRAGMENT 11

Scholiast on Nicander, *Theriaca* 288.

Old chips and sooty ashes on the altar

## FRAGMENT 12

Scholiast (cod. Vaticanus Graecus 909) on Euripides, *Rhesus* 922.

For his gleaming torch doth flood with flashing light Pangaeus'  
headland, silver-seamed.

Probably from the Messenger's report to Dionysus concerning  
Orpheus ascent of the mountain to behold the rising sun.

## GLAUKOS PONTIOS

Pausanias, *Description of Greece* ix. 22. 7: “At Antehodon by the sea is what is called ‘Glaucus’ Leap.’ That Glaucus was a fisherman, who, because he had eaten of a grass, was changed into a daimon of the sea and foretells men the future, is believed by people in general, and especially to seafaring men every year tell stories about his prophetic art. Pindar and Aeschylus learned from the Anthedonians concerning him, but whereas the former did not have much to do with the legends in his poems, the latter worked them into a play.”

Plutarch, in his *Life of Cicero* 2, reports that there still existed in his time a short poet in tetrameters on Glaucus of the Sea written by the orator in his youth.

In Fragments 17-19 Glaucus describes his wanderings by sea. To the play, which was probably satyric, have been ascribed Fragments 203, 230, 231.

### FRAGMENT 13

Phrynichus in Bekker, *Anecdota Graeca* 5. 21, Photius, *Lexicon* 140. 22 (Reitzenstein). The line is a metrical attempt by a grammarian interpreting a verse of Aeschylus, which Nauck would restore as *anthrôpomorphon kêtos hudati ounnonon*.

[A creature, like unto a man, living in the water]

### FRAGMENT 14

*Etymologicum Magnum* 250. 4, Eustathius on *Iliad* 274. 24; cp. Pausanias, *Description of Greece* x. 4. 7.

Shaggy his moustache and his beard's base

### FRAGMENT 15

Bekker, *Anecdota Graeca* 347. 24, Photius, *Lexicon* 36. 12 (Reitzenstein).



He that ate the ever-living, imperishable grass

Ovid, *Metamorphoses* xiii. 930, relates that Glaucus was moved to eat of a certain grass because a fish that he had caught, on touching the same, regained life and sprang into the sea. The effect produced by the magic herb (according to the legend adopted by Nicander, *Ther.*, Frag. 2) was that Glaucus became a god and leaped into the sea.

#### FRAGMENT 16

Bekker, *Anecdota Graeca* 347. 29, Photius, *Lexicon* 36. 16 (Reitzenstein).

And I taste, methinks, the ever-living grass.

#### FRAGMENT 17

Strabo, *Geography* x. 1. 9. p. 447

The bend at Euboïs about the headland of Cenaean Zeus, close to the tomb of wretched Lichas

Strabo says that Euboïs was a city which had been engulfed by an earthquake. The Cenaean promontory is situated at the end of the peninsula at the N.W. extremity of Euboea. Near by is a mountain (about 2800 feet high), on the top of which Zeus Cenaeus was worshipped. From the promontory, Lichas, the herald of Heracles, was hurled into the sea by his master because he had been the bearer of the poisoned robe sent by Deïaneira. Cp. Sophocles, *Women of Trachis* 237, 750.

#### FRAGMENT 18

*Life of Aratus*, Westernmann's *Lives of the Greeks* 53. 26, from Petavius, *Uranologia* 269A (Paris, 1637).

And thereafter going out past Diad Athens

From Dion, a city on the promontory of Cenaeum, a settlement of Athenians was called Athenae Diades.

#### FRAGMENT 19

Scholiast on Pindar, *Pythian* 1. 79 (152).

Having washed my body in fair baths, I came to steep-banked Himeras.

## GLAUKOS POTNIEUS

Potniae was a city in Boeotia where Glaucus, the son of Sisyphus and Merope, kept mares that he had accustomed to feed on human flesh in order to make them charge against the enemy with greater eagerness and speed. When this food failed, they devoured their master at the funeral games in honour of Pelias (Asclepiades, *On the Subjects of Tragedy* in Probus on Virgil, *Georgics* iii. 267).

According to the Scholiast on Euripides, *Orestes* 318, the horses had eaten a (poisonous) grass, whereby they became mad and tore Glaucus asunder. Strabo, *Geography* x. 409 omits any mention of the cause of madness, which other writers attribute, now to the water of a sacred spring near Potniae, now to the anger of Aphrodite (because Glaucus prevented his mares from mating in order to increase their speed), now to their human food.

In Fragment 20 the Chorus utter their good wishes on Glaucus' departure for the games. In 21, 22, 23 the Messenger describes the contest, in which the title-hero was hurled from his chariot in the collision caused by the madness of the mares.

The *Glaucus of Potniae* was produced in 472 B.C. as the third member of the tetralogy *Phineus*, *Persai*, *Glaukos* (*Potnieus* according to a later Argument), *Promêtheus* (probably *purkaeus*). See Fragments 88, 181, 184, 205.

### FRAGMENT 20

Scholiast on Aristophanes, *Frogs* 1528.

"A prosperous journey!" is the first wish we pour forth from our lips.

### FRAGMENT 21

Scholiast on Plato, p. 904 B 36 (Baiter-Orelli).

Not for laggards doth a contest wait.

### FRAGMENT 22

Scholiast on Euripides, *Women of Phoenicia* 1194.

For chariot on chariot, corpse upon corpse, horse on horse, had been heaped in confusion.

#### FRAGMENT 23

Scholiasts BLTV on *Il.* N 198; cp. Eustathius on *Il.* 297. 39.

In their fury they dragged him aloft, even as two wolves bear off a fawn by its shoulders.

## DANAÏDES

When marriage with their cousins, the sons of Aegyptus, had been forced upon the daughters of Danaüs, their father commanded each to kill her husband during the marriage-night. Hypermestra alone, swayed by the charm of love, disobeyed (cp. *Prometheus Bound* 865). Of her, Horace, *Od.* iii. 11. 33 ff., says *una de multis face nuptiali digna periurum fuit in parentem splendide mendax et in omen virgo nobilis aevum*.

To the *Danaïds* have been assigned Fragments 162, 163, 177, 206, 208, 231, 234, 238.

### FRAGMENT 24

The fragment refers to the custom that, on the morning after the marriage, newly-wed couples were wakened by song (cp. Theocritus, *Idyll* xviii. 56). If the speaker was a servant (who was not privy to the intended murder), the verses may belong to a prologue, which was followed by the appearance of the Chorus of Danaïds; but, so far as we know, the “wakening” was sung by friends of the bride and bridegroom presumably the same as had, on the previous evening, sung the hymenaeus. If, as seems more probably, the speaker is Danaüs, he is describing what occurred either on the evening of the wedding or on the morning thereafter, before the discovery of the murder, and the lines form part of his defence before the court that tried him for his participation in the killing of his sons-in-law (Scholiast on Euripides, *Orestes* 872). The difficulty of interpretation is largely concerned with the application of the last five words of the text.

1. *sun korois te kai korais* is the stereotyped form of a wish that the marriage may be fruitful in children. These words were said to brides by the singers of the wedding-song according to the Scholiast on Pindar and Hesychius, *Lexicon* s.v. *kourizmenoi*.

Hermann holds to the MS. reading.

And then the radiant light of the sun is setting, while I call them

forth, saying 'let them make their bridegrooms graciously disposed, as is the custom, with boys and girls.'

On this interpretation, Danaüs describes how, after the brides had departed to their new home, he addressed their companions; but the situation is not clear, the meaning of *egeirô* is strained, and the explanation of *nomoisi* peculiar. Toup's *aneisi* transfers the scene to the morning, as does Wiliamowitz *eute . . . egeisê* ("and when Dawn shall rouse the radiant light of the sun"); but the latter scholar can find in the following words no more definite idea than that certain persons are enjoined to make the young husbands (or the newly-wedded couples) friendly "with boys and girls."

2. *sun korais te kai korais* means the companions of the speaker, who, with him, awakens the sleepers. So Welcker, reading *aneisi* and *thelgôn*:

And thereafter uprises the radiant light of the sun, while I, in company with youths and maidens, awaken the bridegrooms graciously disposed.

*thelgôn* is ironical; as is *preumeneis*, since Danaüs had married his daughter to suitors whom they, and he, detested, and whose murder he planned.

The situation is moving: when the waking-song was sung, the husbands – all save Lynceus, who was married to Hypermestra – were sleeping the sleep of death. But the scene, because reported, is less dramatic than that in Euripides' *Phaëthon*, in which play (Frag. 781) Merops appears with a chorus of maidens who sing the nuptial song in honour of Phaëthon at the very moment when Phaëthon's corpse is being carried into the chamber of Clymene, the wife of Merops. In *Wilhelm Tell* the music of a wedding-procession is heard while Gessler is in the agonies of death.

## FRAGMENT 25

Athenaeus, *Deipnosophists* xiii. 73. p. 600B; Eustathius on *Iliad* 978. 25 (omitting ll. 6-7), misled the reference to Aeschylus of Alexandria

in Athen. 599E, ascribed ll. 1-5 to that poet.

The holy heaven yearns to wound the earth, and yearning layeth hold on the earth to join in wedlock; the rain, fallen from the amorous heaven, impregnates the earth, and it bringeth forth for mankind the food of flocks and herds and Demeter's gifts; and from that moist marriage-rite the woods put on their bloom. Of all these things I am the cause.

These lines – the Bridal of Heaven and Earth, imitated by Euripides, Fragment 898 – were spoken, says Athenaeus, by Aphrodite herself; and probably in defence of Hypermetra at her trial for disobedience to her father's command. Cp. Lucretius i. 250 (*imbres*) *pater aether in gremium matris terrain praecipitavit*, and Virgil, *Georg.* ii. 235.

## ELEUSINIOI

Plutarch in his *Life of Theseus* 29, states that Theseus, in conjunction with Adrastus, effected the recovery of the bodies of the Argives slain before Thebes (in the expedition against that city undertaken by the seven champions); that Aeschylus made the recovery the result of persuasion on the part of Theseus, whereas Euripides, in his *Suppliants*, ascribed it to a victory over the Argives; and that Theseus appeared in Aeschylus' play, and out of kindness to Adrastus caused the leaders to be buried at Eleusis, the soldiery at Eleutherae, where their tombs were still shown in his day.

To *The Men of Eleusis* have been assigned Fragments 178, 199, 200, 214, 215, 241

### FRAGMENT 25A

Didymus, *Commentary on Demosthenes' Philippic* xii (xiii) in Berliner Papyrus 978- (*Berliner Klassikertexte* i. (1904) 66).

The matter pressed, rotting already was the corpse.



## EPIGONOI

Ten years after the unsuccessful attack on Thebes described in *The Seven against Thebes*, the son of the fallen chieftains, called the *After-Born*, avenged the death of their fathers in a second expedition, which resulted in the capture of the city. At the end of Euripides' *Suppliants* (l. 1213) Athena prophesies the success of the sons in the war that formed the theme of the Aeschylean drama. The legend of the victorious issue of the second expedition is known to the *Iliad* in which (D 406) Sthenelus, the son of Capaneus, boasts the superiority of the sons over their fathers. But the tradition that the seven champions had each a son (named in Apollodorus, *Library* iii. 7. 2) who joined in the war, is apparently later than Homer. In *The Seven against Thebes*, Aeschylus made both Eteocles and Polynices die childless; but Pindar knew of Thersander, the son of Polynices and successor to his claim to the throne; and late writers report that Laodamas was the son of Eteocles.

Fragments 176, 247, 248 have been referred to *The Epigoni*.

### FRAGMENT 26

Scholiast on Pindar, *Isthmian* 6. 10 (7).

First, libations to Zeus and Hera for timely marriage  
The second cup of mixed wine I serve to the Heroes  
Third, a libation for blessing to Zeus, the Saviour.

## ÊDÔNOI

Apollodorus, *Library* iii. 5. 1, gives the following version of the legend of Lycurgus and his rejection of the god Dionysus:

“And afterwards he (Dionysus) arrived at Cybela in Phrygia, and there, having been purified by Rhea, and learning the rites of initiation, he received from her the costume, and hastened through Thrace [against the Indians]. But Lycurgus, king of the Edonians, who dwell beside the river Strymon, was the first to insult and expel him. And Dionysus took refuge in the sea with Thetis, the daughter of Nereus, and the Bacchanals were taken captive and the multitude of the satyrs that followed him. But afterwards the Bacchanals were suddenly released, and Dionysus brought madness upon Lycurgus. And he, in his frenzy, struck with an axe and killed his son Dryas, imagining that he was lopping off the branch of a vine; and when he had cut off his son’s extremities, he came to his senses. But since the land remained barren, the god made known by an oracle that it would bear fruit if Lycurgus were put to death. On hearing this, the Edonians took him to Mt. Pangaeus, and bound him; and there, by the will of Dionysus, he died, destroyed by horses.”

Fragment 27 refers to the arrival of Dionysus and his worshippers, 28 to the house of Lycurgus; to whom, or to one of his attendants, belong the satirical descriptions of the god in 29-32.

To *The Edonians* have been ascribed Fragments 173, 188, 193, 201, 202.

### FRAGMENT 27

Strabo, *Geography* x. 3. 16. p. 470 (l. 6 Athenaeus, *Deipnosophists* xi. 57. p. 479B, Scholiast BT on *Iliad* PS 34).

Practising the holy rites of Cotyto . . . One, holding in his hands the pipe, the labour of the lathe, blows forth his fingered tune, even the sound that wakes to frenzy. Another, with brass-bound cymbals, raises a clang . . . the twang shrills; the unseen, unknown, bull-voiced mimes in answer bellow fearfully, while the timbrel’s echo, like that

of subterranean thunder, rolls along inspiring a mighty terror.

From the parodus of the play. In ll. 2-11 the Chorus of Edonians describes what Milton calls “the barbarous dissonance of Bacchus and his revellers.” Cotys, Cotyto, or Cotytto, was a Thracian goddess, akin to Rhea-Cybele, whose worship became popular in Athens. Her rites resembled those of the Phrygian Sabazius, whose ritual was similar to that of Bacchus. The Orphic ceremonies had their origin among the Thracians.

#### FRAGMENT 28

Pseudo-Longinus, *On the Sublime* 15. 6.

Lo, the house is frenzied with the god, the roof revels, Bacchant-like.

#### FRAGMENT 29

*Etymologicum Florentinum* 62 (Miller), *Lexicon Sabbaiticum* 5.

One who wears Lydian tunics and fox-skin cloaks reaching to the feet

Dionysus is described as wearing Lydian garments, which were famous for their luxuriousness.

#### FRAGMENT 30

Scholiast on Aristophanes, *Birds* 276, Suidas, *Lexicon* s.v. *mousomantis*

Who in the world is this poet-prophet, speechless . . .

Bothe read *habros*, *asthenês* “daintly, weakling”; Hermann *amalos abrofatês sthenei* “soft, a dainty stepper in his strength.”

#### FRAGMENT 31

Scholiast on Aristophanes, *Thesmophoriazusae* 135.

Whence hails this woman-man? What's his country? What's his attire?

## FRAGMENT 32

Scholiast B on *Iliad* I 539; cp. Eustathius on *Iliad* 772. 53.

Long-legged indeed! Was he not a *chlounês*?

The sense of *chlounês* is here obscure. In *Iliad* I 539 the word was explained by the ancients as meaning “entire” (not castrated) or “couching in the grass”; elsewhere, as “rascal,” “thief,” or “clothes-stealer.” Herman thought it was a designation of a locust. See Wiliammowitz, *Aischylos: Interpretationen* p. 217.

## HÊLIADES

*The Daughters of Helios* dealt with the legend of Phaëthon, whose rashness in diving the chariot of the Sun, his father, caused the parching of the earth, and thereby his punishment at the hands of Zeus, whose thunderbolt hurled him into the river Eridanus. In pity for the unceasing grief of Phaëthon's sisters, Zeus turned them into poplars, from which, it was believed, their tears oozed forth and became amber, the stone of light; a poetic fancy due to the association of *électron* "amber" with *électôr* "the beaming sun." The form assumed by the myth in Aeschylus is unknown; but it is certain that Euripides in his *Phaëthon* differed widely from the older poet. Aeschylus was in part dependent on Hesiod for the story; but whereas Hesiod knew of seven daughters of Helios, Aeschylus recognized only three – Lampetië, Aegle, and Phaëthousa – children of the sun-god and Rhode. Furthermore he transferred to Iberia the scene of the fall of Phaëthon. Fragments 172, 177, 185 have been ascribed to the play.

### FRAGMENT 33

Athenaeus, *Deipnosophists* xi. 39. p. 469F.

Where, in the west, is the bowl wrought by Hephaestus, the bowl of thy sire, speeding wherein he crosseth the mighty, swelling stream that girdleth earth, fleeing the gloom of holy night of sable steeds.

To explain the rising of the sun in the east after it had set in the west, Greek fancy invented the myth that the Sun-god possessed a golden bowl, in which he, together with his steeds, was carried during the night across the ocean to the place of his rising. When Heracles was journeying to Erythea to capture the oxen of Geryon (Frag. 37), Helios lent his bowl to the hero; who, in Gerhard's *Auserlesene griechische Vasenbilder*, pl. 109, is pictured sitting therein. In the Veda and in Germanic and Lettic myths the sun appears in the form of a golden bowl.

#### FRAGMENT 34

Clement of Alexandria, *Miscellanies* v. 14. p. 718; cp. Philodemus, *On Piety* 22.

Zeus is air, Zeus is earth, Zeus is heaven, yea, Zeus is all things and whatsoever transcendeth them.

#### FRAGMENT 35

Bekker, *Anecdota Graeca* 346. 10.

And Adria's daughters shall learn a (new) way of mourning.

Phaëthon was hurled into the Eridanus, which Aeschylus, according to Pliny, *Nat. Hist.* xxxvii. 31, placed in Iberia and identified with the Rhone, a river confused with the Po, on the banks of which was the city of Adria. Polybius, *History* ii. 16 and Plutarch, *On the Delay of Divine Vengeance* 12. p. 557, report that the inhabitants along the Eridanus wore black in mourning for Phaëthon. Knaack, *Quaestiones Phaëthontaeae* 18, refers "the way of mourning" to the tears of amber from the poplars into which the maidens had been transformed.

#### FRAGMENT 36

*Etymologicum Genuinum* (cod. Vaticanus Graceus 1818) s.v. *aphtonestaton*; cp. Athenaeus, *Deipnosophists* x. 24. p. 424D, Eustathius on *Iliad* 746. 45, *Lexicon Sabbaiticum* 2.

Gushed from the spring a more abundant stream.

## HÊRAKLEIDAI

Of the personages, action, and scene of *The Children of Heracles* nothing is known. It is, however, probably that Aeschylus in part anticipated Euripides, who, in his same-named play, represented Athens as the refuge of the fugitives from the persecution of Eurystheus, the willingness of Macaria, the daughter of Heracles, to sacrifice her life as the price of victory over the Argive invaders of Attica, and the triumph of the children under the leadership of the aged Iolaüs, the nephew of Heracles.

The play is entitled *Hêrakteidai*, except in the Catalogue in the Medicean MS., which has *Hêrakteidês*.

### FRAGMENT 37

Scholiast on Aristeides (cod. Marcianus 423).

Starting thence, when that he had crossed the ocean in a golden bowl, he drave the straight-horned kine from the uttermost parts of the earth, slew the evil herdsmen and their triple-bodied master, who wielded three spears in his (right) hands; in his left, extending three shields, and shaking his three crests, he advanced like unto Ares in his might.

A description of the tenth labour of Heracles – to fetch the kine of Geryon from the island of Erythea, near the ocean, now Cadiz. Geryon had the body of three men grown together and joined in one at the waist, but parted in three from the flanks and thighs (Apollodorus, *Library* ii. 5. 10). Cp. *Agam.* 870. For the golden bowl see under Fragment 33.

### FRAGMENT 38

Stobaeus, *Anthology* iv. 54. 2 (Hense v. 1113).

For I shall not suffer any evil greater than this.

## THALAMOPOIOI

A play of this name is unknown in the Catalogue in the Medicean MS., and is mentioned only by Pollux, citing Fragment 39. Some suppose that it is an alternative title of the *Aiguptioi*, and that the name is derived from the carpenters who constructed the bridal chambers in which the Danaïds killed their husbands. Hartung proposed to read *Thalamêtoloi* “attendants of the bridal chambers.” Welcker rejected connexion with the Danaïd-myth and made the play precede the *Iphigeneia* and *Hiereiai*. To the play have been referred Fragments 162, 163, 178, 189, 206, 238.

### FRAGMENT 39

Pollux, *Vocabulary* 7. 122.

Come! Let some one work out in the ceiling a Lesbian moulding in triangular rhythms.

A ceiling-compartment was formed, at its lower part, by “ladders” (*klimakides*) laid across the “main beams” (*selides*). Below the former, in the present case, ran a moulding with swelling above and hollow below (a *cyma reversa*) and ornamented with a leaf-and-tongue pattern that approximates a triangle. The Lesbian cyma appears in the Tholos at Epidaurus.



## THESMOI ê ISTHMIASTAI

The original title was probably *Theôroi*, *The Spectators*; to which was added that defining the scene: *The Spectators at the Isthmian games*.

### FRAGMENT 40

Athenaeus, *Deipnosophists* xiv. 27. p. 629F.

And further these old *skôpeumata*

Athenaeus defines the form of the *skôps*-dance as a figure in which people are represented as looking at an object (*aposkopountôn*) by making an arch over their brows. He has, however, here confused *skôps* with *skopos*, which Hesychius, *Lexicon* 4. 216, describes as a dance in which the dancers shaded their eyes (cp. *huposkopon chera*, Aeschylus, Frag. 339 Nauck). The screech-owl dance (*skôps*) got its name, says Athenaeus ix. 45. p. 391A, from the variety of motion displayed by the bird.

## THRÊISSAI

The play derives its title from Thracian women, captives of Ajax, who formed the Chorus and had a like function with the sailors from Salamis in Sophocles' *Ajax*: to support with their sympathy the hero who has suffered the ignominy of defeat at the hands of Achilles, and after his suicide to bewail his death. Though captives, they even dared to protest against the inhumanity to Menelaüs, who would refuse burial to the body of their master. In Sophocles' play, Ajax killed himself on the stage and in solitude; in Aeschylus, his suicide was reported by a messenger, an eye-witness of the deed. See Fragments 159, 194, 264.

### FRAGMENT 41

Scholiast on Sophocles, *Ajax* 833. L. 1 restored by Hermann, l. 2 (as l. 1) by Hartung, l. 3 by Sidgwick. The vial part was *ta peri* (or *kata*) *tên maschalên* according to the Scholiast on Sophocles and to Scholiasts TV on X 404 (cp. *Ajax* 834).

Back he bent his sword, as when a man bends a bow, for that his body offered no place to murderous death, until at last some goddess appeared and showed him [the vital spot].

The passage has reference to the legend that the body of Ajax, when a babe, having been wrapped by Heracles in his lion-skin, became invulnerable except the spot where Heracles' quiver prevented the hide from touching it. According to Homer, Ajax was vulnerable, hence the legend was probably derived by Aeschylus from a Cyclic poet; and is certainly due to the desire to make Ajax equally invulnerable with Achilles. The sword with which Ajax slew himself had been given him by Hector.

## HIEREIAI

*The Priestesses* was made by Welcker the third member of a trilogy, whose preceding parts were the *Thalamopoioi* and the *Iphigeneia*. By others it has been associated with the *Musoi* and *Têlephos*, or with the *Têlephos* and *Iphigeneia*. See Fragment 214.

### FRAGMENT 42

Macrobius, *Saturnalia* v. 22. 13, Scholiast on Sophocles, *Oedipus Coloneus* 793.

Send with all speed; for these are the oracles that Father Zeus dost entrust unto Loxias.

### FRAGMENT 43

Aristophanes, *Frogs* 1274, with Scholiast.

Hold your peace! The bee-keepers are at hand to open the house of Artemis.

From *Iphigeneia* according to Vater.

The Scholiast on Pindar, *Pythian* 4. 104 (60) says that “*melissai* is a term used primarily of the priestesses of Demeter, and by a misuse of language applied to all priestesses because of the purity of the animal.” Coins of the Ephesian Artemis as early as the sixth century, and a Vatican statue of the same goddess, show the bee as an emblem.

## IXION

Ixion was famous in Greek tradition as the first man to shed kindred blood (Pindar, *Pythian* 2. 31, cp. *Eumenides* 718), and as the first to receive purification from the crime of murder. His father's name is variously reported, usually as Phlegyas, but Aeschylus made him the son of Antion. His mother was Perimela, the daughter of Amythaon. Under promise of rich wedding-gifts to Eïoneus (or Deïoneus), the father of Dia, he married her, and by her had a son, Peirithoüs. On his refusal to make over to his father-in-law the wedding-gifts due to him, Eïoneus took Ixion's horses as a pledge of payment; whereupon Ixion, pretending that he would submit himself to his good pleasure, sent for Eïoneus and caused him to fall into a fiery pit. For this offence he could obtain purification from neither man nor any god, until Zeus, showing himself a "gracious avenger" (Frag. 92 N.), took compassion on his suppliant, cleansed him of bloodshed, and even raised him to Olympus. There Ixion conceived a mad passion for the Queen of Heaven, and having besought her to yield to his desires, Zeus fashioned a cloud in the semblance of Hera. Ixion lay with the cloud, and from this union sprang the centaurs. In punishment for this impious crime, Zeus bound him to a wheel on which he whirls in an eternity of torment. To the above effect, in the main, Diodorus of Sicily, *Historical Library* iv. 69. 3.

The play probably followed the *Perrhaebides*, which took its name from the Chorus of women of Perrhaebia in Thessaly, which district, or the city of Gyrtion in the same, Ixion had subjected to his rule. The theme of the first play may have been the deception and murder of Eïoneus; that of the Ixion, the purification of the murderer. The third member of the trilogy is unknown.

Fragment 182 has been referred to the *Ixion*.

## FRAGMENT 44

Stobaeus, *Anthology* iv. 53. 15 (Hense v. 1101), *Munich Anthology* 134 (cod. Augusanus-Monacensis 429).

Death hath a fairer fame than a life of toil.

Cp. Fragment 229 and Euripides, *Women of Troy* 637. *ponêros*, lit. “laborious,” may not yet have acquired the meaning “bad,” “evil.”

#### FRAGMENT 45

Athenaeus, *Deipnosophists* iv. 79. p. 182C.

But anon the long flute swallows up the half-holed.

Ixion’s lesser offence – the murder of his father-in-law – is obscured by the enormity of his crime against Hera and against Zeus.

*hêmiopoi auloi* were the same as those used by boys (*paidikoi*) and had higher tones than the *teleioi*. They were half as long as (perhaps) the *huperteleioi*, which had the lowest pitch, and may have had no more than four holes. See Howard, *Harvard Studies in Classical Philology* iv. (1898).

## IPHIGENEIA

The theme of the play was probably the sacrifice of Iphigeneia at Aulis, to which place she was brought by her mother at the instance of Agamemnon, who alleged his intention of betrothing his daughter to Achilles. The subject may thus have anticipated Sophocles' *Iphigenia* and Euripides' *Iphigenia at Aulis*.  
See Fragments 43, 130, 214.

### FRAGMENT 46

Scholiast on Sophocles, *Ajax* 722.

Surely it befits not to be reviled by women. How should it?

## KABEIROI

This drama, which has its name from the Chorus, is the earliest literary witness to the Cabiri, more often called the Great Gods in Samothrace and Lemnos, the most ancient and famous seats of their worship in the Aegean. Originally pre-Hellenic chthonian divinities, whose primal home was Phrygia, Phoenicia, or among the Pelasgians of Greece, their cult gradually accommodated itself to the religion of the peoples with which it came into contact; until in the historical period, the Cabiri appear as daimones who foster vegetative life and protect seafaring folk, and whose Mysteries in course of time spread over the greater part of the Greek world.

Athenaeus, *Deipnosophists* x. 33 p. 428F, declares that it was Aeschylus, not Euripides (in the *Alcestis*), who first introduced drunken people to the sight of the spectators of “tragedy”; and that this evil eminence was displayed in his *Cabiri*, in which play he represented Jason and his companions as drunk. Fragment 48 would seem to refer to the hospitable reception of the Argonauts by the Cabiri, who furnished them with an abundance of wine upon their landing at Lemnos, the first stopping-place of the Argo on its eastward voyage. The introduction of a drunken orgy has caused many scholars to regard the play as satyric rather than tragic. Whether pure tragedy may thus relax its gravity is a question that has been raised also in connexion with the *Ostologoi* of Aeschylus and the *Sundeipnoi* of Sophocles.

The Scholiast on Pindar, *Pythian* 4. 303 (171), states that the names of the heroes of the Argonautic expedition were set forth in the *Kabeiroi*, as also in the *Lêmniai* of Sophocles.

Fragment 164 has been referred to this play.

### FRAGMENT 47

Athenaeus, *Deipnosophists* ix. 15. p. 373D.

But I take thee not as an omen of my journey.

## FRAGMENT 48

Pollux, *Vocabulary* 10. 23; cp. Antiattacistes in Bekker, *Anecdota Graeca* 115. 3.

Jars neither of wine nor of water shall fail in the houses of the rich.

## FRAGMENT 49

Plutarch, *Table Talk* ii. 1. 7. p. 632F.

We shall make the house to be scant of vinegar.

The Cabiri jestingly threaten to produce so excellent, or so abundant, a vintage that either the Argonauts will drink so much that no wine will be kept to make vinegar; or that vinegar shall be poured out from the casks to give place to wine. If *oxous* means “ordinary wine,” the meaning is that it will have to be thrown away for the better quality.



## KARES ê EURÔPÊ

Europe, the protagonist in the drama bearing her name as an alternative title, in Fragment 50 tells of her carrying-off by the bull, of the three sons she bore to Zeus (Minos, Rhadamanthys, and Sarpedon), and of her anxiety as to the fate of her youngest, Sarpedon, whose warlike spirit has incited him to leave his home for Troy in order to render assistance to the city now attacked by the Achaeans.

The scene was Lycia, whither Europe had come from Crete together with her son. That the Chorus consisted of Carians, though Sarpedon was Prince of Lycia, may be due to the fact that (as Strabo, *Geography* xiv. 5. p. 675, informs us) the poets often included the Lycians among the Carians, who were the most famous of all the races in south-western Asia Minor. The confusion had the advantage of enabling the poet to reproduce the lamentations over the dead for which the Carians were celebrated.

Popular tradition was inconsistent as to the name of Sarpedon's mother. Aeschylus followed the Hesiodic version in preference to that of Homer, who calls her Laodamia. Nor was he disturbed by the Homeric genealogy, by which Sarpedon was made the grandson of Bellerophon on the mother's side. In the poet's time no one had yet thought, as did the mythographers later, to remove the difficulty, either by assuming two Sarpedons (one the son of Laodamia, the other the son of Europe) or by the notion that there was one Sarpedon, who had been permitted by his father Zeus to live through three generations.

The drama probably dealt with the reception of the news of the hero's death at the hands of Patroclus and with the arrival of his body in Lycia, borne thither by Sleep and Death (cp. P 682). All other Homeric warriors who fell before Troy were buried in the Troad; Sarpedon alone had burial in his own land.

To this play has been ascribed Fragments 175, 231.

Weil, *Un papyrus inedit de le bibliothèque de M. Ambroise Firmin-Didot* (1879) ; cp. Weil, *Revue de philologie* nouv. Sér. iv. (1880) 10-13, 145-150.

The papyrus is relatively late and exceedingly corrupt. The verses are without word-division.

And a lush meadow gave friendly welcome to the bull. In such wise, biding where he was, did Zeus succeed in his unlaboured theft of me from my aged sire. Why the whole tale? In a few words I recount it all. A mortal woman, united to a god I lost the holiness of maidenhood, but I was joined in wedlock with him who owned his children equally with me. Thrice in childbirth did I endure the pangs of womankind, and the field wherein he sowed complained not to bring forth the seed of a noble sire. First of these mighty implantings that I bare was Minos . . . Second, I brought forth Rhadamanthys, he who of my sons is free from death; yet, though he lives, mine eyes behold him not – and to them that love, the absent bring no delight. This was he for whom I am now sore distressed in heart, even Sarpedon; for Ares' warlike spirit hath laid hold of him. For it is famed abroad that the choicest flower of all Hellas has come, preëminent in valorous strength, and makes loud boast that it will perforce destroy the city of the Trojans. It is for my son I fear, lest, raging with his lance, he may do and suffer some surpassing ill. For slight is this my hope – and it standeth on the razor's edge – that by the bloody death of my child I may not lose my all.

1. Since Europa declares that Zeus remained “where he was” (namely in Crete), she implies that her carrying-off had been effected by the bull as the agent of the god, and not (as in the ordinary version of the legend) by the god himself transformed into the animal.
2. Phoenix.
3. Since she bore no less than three children to Zeus, her relation to the god is conceived as that of formal marriage founded on his desire for offspring. *zunônia paidôn*, lit. joint-ownership of children. Cp. *koinan tekeôn tuchan*, Euripides, *Ion* 1101.
4. In the lacuna were described the deeds, honours, and death of Minos; but Minos, since Rhadamanthys alone is called immortal,

was probably not made the judge of the dead.

5. Rhadamanthys has been translated to the Elysian Field (d563) or to the Islands of the Blest (Pindar, *Olympian* 2. 73).

6. The desire to employ the favourite antithesis of dran and paschein is responsible for the condensed phrase, in which the emphasis rests on *pathê* (I fear, lest, as he may work some evil upon his foes, so he may suffer some evil at their hands).

#### FRAGMENT 51

Stobaeus, *Anthology* iv. 10. 24 (Hense iv. 333).

But Ares ever loves to pluck all the fairest flower of an armed host.

## KERKYÔN

A satyric play dealing with the story of Cercyon, son of Poseidon and king of Eleusis, who forced all passers-by to wrestle with him. Bacchylides 17. 26 says that Theseus “closed his wrestling-school.”

### FRAGMENT 52

Pollux, *Vocabulary* 10. 175.

Ear-coverings close to his ear-rings.

*amphôtides* were worn to protect the ears of wrestlers.

## KÊRYKES

*The Heralds* or *The Messengers* was a satyric play on an unknown subject; possibly connected with Heracles.

See Fragments 168, 170, 171, 178.

### FRAGMENT 53

Pollux, *Vocabulary* 10. 186.

Down over the skin-coat of lion's hide.

## KRÊSSAI

The seer Polyidus of Corinth discovered the dead body of Glaucus, the lost son of Minos, and restored it to life by his skill in interpreting Apollo's oracle that had been made known to the father. The power to bring the child back alive – so the god declared – was to be given him who could find the most appropriate object to be compared to Minos' marvellous cow, which each day became in turn white, red, and black (cp. Frag. 54). The legend of Polyidus was the theme of Sophocles' *Seers*.

To *The Women of Crete* have been ascribed Fragments 165, 173.

### FRAGMENT 54

Athenaeus, *Deipnosophists* ii. 36. p. 51D; cp. Eustathius on *Iliad* 1254. 25.

For at the same season [the branch] is weighed down by mulberries, white and black and red.

## LEÔN

The Lion was a satyric play of unknown subject. The title may be derived from the Nemean lion overcome by Heracles.

Stephen of Byzantium, *Lexicon* 699. 13.

The bane of wayfarers, the serpent that haunts the place.

## LYKOURGOS

The satyric play of the Lycurgean trilogy.

### FRAGMENT 56

Athenaeus, *Deipnosophists* x. 67. p. 447C.

And after this he drank beer thinned by age, and made thereof loud boast in the banquet-hall (?).



## MEMNÔN

According to the story in the *Aethiopis* of the Cyclic poet Arctinus of Miletus, as summarized by Proclus in his *Chrestomathy* 458, Achilles is informed by his mother Thetis that Memnon, the son of Eos, clad in full armour fashioned by Hephaestus, has come to the aid of the Trojans. Antilochus, the son of Nestor, is slain in battle by the Ethiopian prince, who in turn is slain by Achilles, whose mother begs of Zeus the boon of immortality for her son. Achilles routs the Trojans, bursts into the city, is killed by Paris and Apollo; his body is borne to the ships by Ajax, while Odysseus keeps the Trojans at bay. Thetis, attended by the Muses and her sister Nereïds, arrives on the scene bewails her son, whose body she takes from the funeral pyre and carries to the island of Leuce.

The trilogy consisted of *The Memnôn*, *Psychostasia*, *The Weighing of Souls* (the order is disputed), and a third play unknown, but probably dealing with the death of Achilles. In the *Psychostasia* Zeus was represented as holding aloft the balance, in the scales of which were the souls of Achilles and Memnon, while beneath each stood Thetis and Eos, praying each for the life of her son. Comparing the passage in the *Iliad* (X 210), in which Zeus weighs the fates of Achilles and Hector, Plutarch (*How a Young Man ought to hear Poems* 2. p. 17A) says that Aeschylus accommodated a whole play to this fable. Fragments 155, 161, 181, 183 have been referred to the *Memnon*.

### FRAGMENT 57

Eustathius on *Iliad* 1156. 18, Bekker, *Anecdota Graeca* 445. 18 (*kai* . . . *arkios*); cp. Hesychius, *Lexicon*.

And lo, he draws near and his advance fills us with chilling fear, like a blast from the North that falls on sailors unprepared.

### FRAGMENT 58

Bekker, *Anecdota Graeca* 353. 11 (*Aischulos Agamemnoni*:

*Memnoni* Wellaeuer), Photius, *Lexicon* 42. 16 (Reitzenstein).

Bronze, unshorn (?) and stretched over the shield.

Restoration and translation are wholly uncertain. The ancients were hopelessly confused between the words *athêrês*, *atheirês*, *ateirês*, *atêrês*, *atherêtos*, *atheritos*. Possibly the bronze of a shield may be said to be “unshorn,” “unconquered,” since a weapon “shears off” what it strikes (cp. Euripides, *Suppliants* 716).

## MYRMIDONES

The Achilles-trilogy, the “tragic Iliad,” consisting of the *Myrmidones*, *Nêreïdes*, *Phruges ê Hektoros lutra*, dramatized (so far as this was appropriate by visible action or reported description) the chief events of the Homeric story of the death of Patroclus, the slaying of Hector, and Priam’s ransom of the body of his son. See Fragments 155, 240, 263, 266.

### FRAGMENT 59

Harpocraton, *Glossary of the Ten Attic Orators* 259. 11, explaining *propepôkôs* as having the meaning of *prodedôkôs*; l. 1 Aristophanes, *Frogs* with Scholiast.

Beholdest thou this, glorious Achilles, beholdest thou the distress wrought by the destructive lance upon the Danaans, whom thou hast betrayed, yet sittest idle within thy tent?

From the parodus of the Chorus of Myrmidons.

### FRAGMENT 60

Aristophanes, *Frogs* 1264 with Scholiast.

Lord of Phthia, Achilles! Why, oh, why, when thou hearest the man-slaying (Ah woe!) buffetings of war, dost thou not draw night to our rescue?

By the repetition of l. 2 in *Frogs* 1266, 1271, 1275, 1277, after other high-sounding dactylic measures, Aristophanes is here seeker (*inter alia*) to ridicule Aeschylus for his iteration of the refrain and his strange use of interjections. In the present instance *kopon* yields an intelligible sense with *androdaïkton*; in the other cases the word (and the entire verse) has no connexion with what precedes, being solely designed to mark the obscurity of Aeschylus’ choral lyrics.

A later Scholiast on *Frogs* 1264 and on *Prom.* 441 ascribes the two

verses to envoys, whose pleadings that Achilles enter the battle were received with inflexible silence.

#### FRAGMENT 61

Scholiast Venetus on Aristophanes, *Peace* 1177; l. 1 Scholiast Ravennus on *Frogs* 932.

The buff horse-cock fastened thereon, the laborious work of outpoured paints, is dripping.

When the Trojans set fire to a ship of the Greeks (in O 7171 Hector attempts to burn that of Protesilaüs), the heat caused the melting of the paint of the figure (or picture of a horse-cock, the emblem of the vessel. A horse-cock is pictured in Harrison and MacColl, *Greek Vase-Paintings* pl. viii.

#### FRAGMENT 62

Aristophanes, *Women in Parliament* 392 with Scholiast. The Scholiast ends the quotation with *mallon*, but, since Gataker, the following words are also generally ascribed to Aeschylus.

Antilochus, bewail me, the living, rather than him, the dead; for I have lost my all.

#### FRAGMENT 63

Scholiast on Aristophanes, *Birds* 807, 808, Suidas, *Lexicon* s.v. *tauti men*; l. 1 Pseudo-Diogenianus, *Proverbs (Paroemiographi Graeci* i. 180); ll. 4-5 *Birds* 808 and often in late writers: Dionysius of Halicarnassus, *On the Power of the Style of Demosthenes* 7, Philo of Alexandria, *On the Incorruptibility of the World* 14. 49 (Cohn and Reiter vi. 88), Galen, *On the Opinions of Hippocrates and Plato* iv (vol. v. 395), Aristeides, *On Rhetoric* 15 (ii. 17), Athenaeus, *Deipnosophists* xi. 86. p. 494B. Eustathius on *Iliad* 632. 35.

Even so is the Libyan fable famed abroad: the eagle, pierced by the

bow-spied shaft, looked at the feathered device, and said, “Thus, not by others, but by means of our own plumage, are we slain.”

Achilles has lost his friend Patroclus, who, by his consent and clad in his armour, fought to rescue the Greeks only to lose his life.

#### FRAGMENT 64

Athenaeus, *Deipnosophists* xiii. 79. p. 602E, cp. Plutarch, *On Love* 5. p. 751C; 1.2 Plutarch, *How to know a Flatterer from a Friend*, 19. 61A.

No reverence hadst thou for the unsullied holiness of thy limbs, oh thou most ungrateful for my many kisses!

Fragments 64-66 are from the address of Achilles in the presence of the corpse of Patroclus, who had been slain by Hector (P 821) and lay with his lower limbs uncovered. Achilles here mournfully urges against him the reproach that, in his forbidden advance against the Trojans, he had been heedless of the affection of his friend.

#### FRAGMENT 65

[Lucian], *The Loves* 54.

And the chaste nearness of thy limbs.

The Fragment was ascribed to Aeschylus by Porson.

#### FRAGMENT 66

Bekker, *Anecdota Graeca* 321. 22, Suidas, *Lexicon* s.v. *abdelukta*, etc.

And yet – for that I love him – they are not repulsive to my sight.

## MYSOI

According to the common version of the legend, Telephus, son of Heracles and Auge, daughter of Aleüs of Tegea, being ignorant of his parents, was directed by an oracle to seek for them in Mysia, of which country Teuthras was ruler. Aristotle (*Poetics* 1460 a 32), however, referring to the fault that improbably incidents are sometimes set forth within a play (whereas they ought, if possible, to be external, as part of the fable) alludes to Telephus as having come speechless all the way from Tegea to Mysia, a taboo explicable only if he had incurred blood-guiltiness (cp. *Eumenides* 448). Telephus had, in fact, killed his maternal uncles.

Fragment 208 has been referred to *The Mysians*.

### FRAGMENT 67

Strabo, *Geography* xiii. 1. 70. p. 616 (wrongly ascribing the verse to the prologue of The Myrmidones, an error corrected by Pauw), Macrobius, *Saturnalia* v. 20. 16.

Hail, Caïcus and ye streams of Mysia!

### FRAGMENT 68

Photius, *Lexicon* 344, 19, Suidas, *Lexicon* s.v. *orgeônes*.

Hail, thou first priest of Caïcus' stream, by thy healing prayers  
mayest thou preserve thy lords!

### FRAGMENT 69

Photius, *Lexicon* 113. 15 (Reitzenstein).

I saw them trotting (?) amid the spears.

## NEANISKOI

*The Youths*, the third play of the Lycurgus-trilogy, apparently has its name form the Edonians who celebrated the worship of Dionysus that had gained admission into the kingdom of Lycurgus despite the opposition of that prince.

See Fragments 179, 187, 193, 210, 256.

### FRAGMENT 70

Athenaeus, *Deipnosophists* xi. 109. p. 503C.

Breezes in cool, shady places

### FRAGMENT 71

Photius, *Lexicon* 102. 13 (Reitzenstein).

Besides, in addition to these, having the plenteous woes of the immortals.

## NÊREÏDES

Thetis, accompanied by her sister Nereïds, comes from the depths of the sea to enquire the cause of the lamentations of her son (cp. S 53 ff.). She finds Achilles by the dead body of Patroclus and promises to procure from Hephaestus new armour that he may take vengeance on Hector, who has been exulting over the death of Patroclus. The play probably contained a description of Achilles' new armour, his reconciliation with Agamemnon, and his combat with Hector, whose corpse was dragged in at the close.  
See Fragments 158, 189.

### FRAGMENT 72

Scholiast on Euripides, *Women of Phoenicia* 209.

Having crossed the plain of the sea, that bears dolphins

### FRAGMENT 73

Herodianus Technicus, *Excerpts* 22. 31 (Hilgard).

Let fine linen be cast about his body.

### FRAGMENT 74

Hesychius, *Lexicon* s.v. *enarophoros*, states that ancient commentators compared X 412: "for it is unholy to boast over slain men," and gives the meaning of the much mangled words as follows:

Death, the spoiler and slayer, angry at boastings, will quit the company of the immortals on high (?).

### FRAGMENT 75

Scholiast on Pindar, *Nemean* 6. 85 (53).

Hurling the shaft with forked point



## NIOBÊ

The place and progress of the action of this famous drama cannot be determined with any certainty. Apart from the title-heroine, the only person known to participate in the action is Tantalus, the father of Niobe – himself, like his daughter, destroyed because of evil pride engendered by great good fortune. Niobe, according to Homer (Ô 602 ff.), had vaunted herself a more prolific mother than Leto, whose two children, Apollo and Artemis, therefore slew her seven sons and seven daughters. From Fragment 81 it has been inferred that the scene remained Thebes throughout the play. Since it is expressly reported that Sophocles in his *Niobe* made the mother return to her native Lydia after the destruction of her children in Thebes, it is likely that this transference of the place of action from Thebes to Lydia was not anticipated by Aeschylus. – The older poet gives no hint as to the reason for the calamity visited by Zeus upon Amphion, Niobe's husband and his own son.

Sources other than the text inform us that Aeschylus gave Niobe fourteen children, a number adopted by Euripides and Aristophanes; whereas, apart from other variations in the tradition, Homer states that they were twelve, Hesiod twenty, equally divided as to sex. – Until the third part of the play Niobe sat speechless upon the tomb of her dead offspring, apparently the most celebrated instance of the dramatic device of silence often employed by Aeschylus, and for which he is ridiculed by Euripides in Aristophanes, *Frogs* 911. It has been disputed whether the title refers only to the one play *Niobe*, or whether, like *Prometheus*, it was both a collective designation of an entire trilogy and also the name of a single drama; in any case, as to the dramas presented at the same time we have no information. Welcker sought to establish the group *Trophoi* (distinct from *Dionysos trophoi*), *Niobê*, *Propompoi*. R. J. Walker finds a trilogy in *Kallistô*, *Atalantê*, *Niobê* on the ground that all the persons thus named suffered metamorphosis, and that Artemis was prominent in each member of the group. From Aristotle (*Poetics* 18. 1456 a 16) it would seem that Aeschylus did not, like some playwrights, deal with the whole story of Niobe. There is no indication whether or not

Aeschylus adopted the legend that Niobe was turned to stone.  
Fragments 197, 227, 240 have been ascribed to the *Niobe*.

#### FRAGMENT 76

Choeroboscus (41. 10) on Hephaestion's *Handbook of Metres* 7  
(Consbruch 3. 15).

Maidens such as these Ister and pure Phasis claim to breed.

#### FRAGMENT 77

Plato, *Republic* ii. 380A, whence Eusebius, *Preparation for the Gospel* xiii. 3. 643C; without mention of the poet's name: Plutarch, *How a Young Man ought to hear Poems* 2. 17B, *On Common Conceptions against the Stoics* 14. 1065E.

God planteth in mortal men the cause of sin whensoever he wills  
utterly to destroy a house.

#### FRAGMENT 78

Hesychius, *Lexicon* s.v. *epôzein* (he took the passage to mean that Niobe sat over her dead children as a hen sits on her eggs – an interpretation still current).

Seated on their tomb she made lament over her dead children.

#### FRAGMENT 79

Strabo, *Geography* xii. 7. 18. p. 580; *speirô* . . . *chôron* Plutarch, *On Banishment* 10. 603A, *That a Philosopher ought chiefly to converse with Great Men* 3. 778B.

I sow a field twelve days' journey wide, even the Berecynthian land,  
where Adrastea's seat and Ida resound with lowing oxen and bleating  
sheep, and the whole plain roars.

Spoken by Tantalus. The words of Fragment 80 have regard to the

overthrow of his house and followed close upon those of Fragment 79.

#### FRAGMENT 80

Plutarch, *On Banishment* 10. 603A.

My fate, that dwelt aloft in Heaven, now falleth to earth and saith to me “Learn not to esteem human things overmuch.”

#### FRAGMENT 81

Stobaeus, *Anthology* iv. 51. 1 (Hense v. 1066) in cod. Sambuci; ll. 1-3 Scholiasts AB on *Iliad* I 158 (cp. Eustathius on *Iliad* 744. 3); l. 1 Aristophanes, *Frogs* 1392, Scholiast on Sophocles, *Electra* 139, and on Euripides, *Alcestis* 55, Suidas, *Lexicon* s.v. *thanatôn, monos theôn, pagkoinos*.

For, alone of gods, Death loves not gifts; no, not by sacrifice, nor by libation, canst thou aught avail with him; he hath no altar nor hath he hymn of praise; from him, alone of gods, Persuasion stands aloof.

#### FRAGMENT 83

Plato, *Republic* iii. 391E; cp. Strabo, *Geography* xii. 8. 21. p. 580.

The kindred of the gods, men near to Zeus, whose is the altar of Zeus, their sire, high in clear air on Ida's hill, and in their veins not yet hath ceased to flow the blood divine.

Spoken by Niobe, says Strabo.

## XANTRIAI

The subject of this play is the rejection of the newly instituted worship of Dionysus either by Pentheus or by the daughters of Minyas. The Scholiast on *Eumenides* 24 states that the death of Pentheus took place, in the *Xantriai*, on Mt. Cithaeron; and Philostratus (*Images* 3. 18) describes a picture in which the mother and aunts of Pentheus rend asunder (*xainousi*) the body of the unbelieving prince. On the other hand, Aelian (*Historical Miscellanies* 3. 42, cp. Ovid, *Metamorphoses* 14. 32 ff.) relates that Leucippe, Arsippe, and Alcithoë, the daughters of Minyas, out of love for their husbands, held themselves aloof from the orgiastic rites of Dionysus and attended to their weaving (in which case *Xantriai* might yield the meaning “Wool-Carders”) and to punish their obstinacy, the god brought madness upon the sisters, so that they tore to pieces the son of Leucippe; in consequence of which deed of blood they were pursued by the Maenads. – Hera appeared in the play in the guise of a priestess begging alms (Fragment 84); and Bacchic frenzy was incorporated as Lyssa (Fragment 85). By some the drama is regarded as satyric.

### FRAGMENT 84

Scholiast on Aristophanes, *Frogs* 1344, Diogenes, *Letters* 34. 2; 1. 3  
Plato, *Republic* ii. 381D.

For the nymphs of the springs, the glorious goddesses mountain-born, I beg a dole, even for the life-giving children of Inachus, the Argive river.

### FRAGMENT 85

Photius, *Lexicon* 326. 22, Suidas, *Lexicon* s.v *oktôpoun*.

From the feet up the crown of the head steals the spasm, the stab of Frenzy, aye, the scorpion's sting.

## FRAGMENT 86

Pollux, *Vocabulary* 10. 117.

Shafts of pine tree ablaze with fire.

## FRAGMENT 87

Galen, *Commentary on Hippocrates' Epidemics* vi, vol xvli. 1. 880.

[Women] upon whom looketh neither the sun's flashing ray nor the starry eye of Leto's child.

Possibly from a description of the Maenads, whose appearance is represented as equally strange with that of the daughters of Phorcys, upon whom "neither doth the sun with his beams look down, nor ever the nightly moon" (*Prom.* 796). Hecate, a moon-goddess, is here identified with Artemis.

## OIDIPOUS

The second play of the *Oedipodea*: *Laïos*, *Oidipous*, *Hepta epi Thébas*, *Sphinx*. Of the *Laïos* no certain remains are attested. See Fragments 164, 186, 201, 214, 229.

### FRAGMENT 88

Scholiast on Sophocles, *Oedipus Tyrannus* 733.

We were coming on our journey to the place from which three highways part in branching roads, where we crossed the junction of the triple roads at Potniae.

## HOPLÔN KRISIS

*The Award of the Arms*, the first play of the Ajax-trilogy, dealt with the contest between Ajax and Odysseus for the arms of Achilles after that hero's death. From Fragment 90 it appears that each of the chieftains set forth his pretensions and indulged in detraction of his rival. According to a verse of the *Odyssey* (L 547, rejected by Aristarchus) the Trojans were the judges; according to the *Aethiopis* of Arctinus the award was made by Trojan captives; according to Lesches' *Little Iliad* the decision in favour of Odysseus resulted from the fact that a Trojan, overheard by Achaean scouts under the walls of the city, pronounced that warrior more redoubtable than Ajax. The constitution of the Chorus is uncertain. Fragment 89 is cited as addressed to Thetis by some one who called upon the Nereïds to make the award. Welcker held that Trojan captives formed the choral group.

Fragment 189 has been referred to the play.

### FRAGMENT 89

Scholiast on Aristophanes, *Acharnians* 883.

Queen of Nereus' fifty daughters.

### FRAGMENT 90

Scholiast on Sophocles, *Ajax* 190.

But Sisyphus drew nigh unto Anticleia – aye, unto thy mother, I say, who bare thee.

Ajax calls Odysseus a bastard of Sisyphus, the crafty knave.

### FRAGMENT 91

Stobaeus, *Anthology* iv. 43. 24 (Hense v. 1104).

For wherein is life sweet to him who suffers grief?

Spoken by Ajax.

FRAGMENT 92

Stobaeus, *Anthology* 3. 11. 4 (Hense iii. 431).

For simple are the words of truth.

FRAGMENT 93

Photius, *Lexicon* 39. 7 (Reitzenstein).

And through his lungs he breathes fevered sleep.



## OSTOLOGOI

*The Bone-Gatherers* was a tragedy, if, as seems not improbably, the Chorus consisted of the relatives of the suitors of Penelope who came to exact vengeance from Odysseus for the slaughter of their kin and to collect their bones after their bodies had been burned on the funeral pyre (cp. 417). On this supposition, Fragments 94 and 95 were spoken by Odysseus standing by the corpses of the suitors and recounting the insults he had received at their hands.

A counter interpretation, regarding the play as satyric, derives the title from the hungry beggars in the palace at Ithaca, who collected the bones hurled at them by the suitors (cp. u 299, s 394).

### FRAGMENT 94

Athenaeus, *Deipnosophists* xv. 5. p. 667C.

Eurymachus here, another, brought no less unseemly outrage upon me; for he continually made my head his mark, and at it, with bent-armed casts, his vigorous hand kept aiming true.

The poet has in mind that form of the cottabus-game (*kottabos* or *kossabos*) in which each of the players so bent his arm and turned his wrist as to aim the wine left in the bottom of his cup at the head of a small bronze figure (*manes*) placed in a saucer (*plastinx*).

### FRAGMENT 95

Athenaeus, *Deipnosophists* i. 30. p. 17C; cp. Eustathius on *Odyssey* 1828. 28; *tên kakosmon . . . kara* Sopocles, Frag. 565. Ascribed to Aeschylus by Athenaeus, to this play by Welcker.

There is the man who once hurled at me (nor did he miss his aim) a missile that caused them all to laugh, even the ill-smelling chamber-pot; crashed about my head, it was shivered into shards, breathing upon me an odour unlike that of unguent-jars.

## PALAMÊDÊS

Palamedes, son of Nauplius, was the human, as Prometheus was the divine, inventor or discoverer of arts and sciences useful to man; and to both were ascribed the introduction of the alphabet, number, and the skill to know the periods of the stars. Later epic and the tragic drama were especially concerned with the manner of his death at Troy. According to the legend preferred by the tragedians, his violent end was due to the ancient enmity of Odysseus, whose feigned madness to escape participation in the Trojan war had been detected by the ingenuity of Palamedes. One account had him drowned by Odysseus and Diomedes; another had him lured into a well in search of treasure and then crushed with stones. More famous was the story that Odysseus, in concert with Agamemnon (to whom Palamedes, as leader of the peace party, was opposed) concocted a plot to show that their adversary purported to betray the Greeks: gold was hidden in his tent, likewise a letter purporting to be written to him by Priam, on the discovery of which by the people he was stoned to death by Odysseus and Diomedes.

Nauplius, failing to obtain justice from the murderers of his son, took vengeance on the Greek commanders by raising deceptive fire-signals on the Capherean cliffs in Euboea at the time of their homeward voyage.

Fragment 252 has been referred to this play.

### FRAGMENT 96

Athenaeus, *Deipnosophists* i. 19. p 11D; *oiston . . . trita* Eustathius on *Odyssey* 1791. 42.; 1. 3 often in later writers.

Both commanders of regiments and centurions did I appoint for the host, and I determined their knowledge of different foods, and for them to take breakfast, dinner, and supper third.

Spoken by Palamedes (Athenaeus).

1. At Athens *taxiarchoi* commanded the troops raised from each of

the tribes.

2. It is uncertain whether the mention of food refers to soldiers' rations or has regard to a distinct invention on the part of Palamedes. Possibly *eidenai* is corrupt.

#### FRAGMENT 97

Scholiast A on *Iliad* D 319.

By reason of what injury hast thou slain my son?

Nauplius reproaches Odysseus for the death of his son.

## PENTHEUS

The *Pentheus* anticipated Euripides' *Bacchae*, in which play Dionysus, angered at the refusal of Pentheus, ruler of Thebes, to recognize his godhead, inspired with frenzy the prince's mother Agave and her sisters. In their madness the women tore Pentheus to pieces, and Agave bore his head in triumph in the delusion that it was that of a lion. See *Eumenides* 26, and cp. Fragment 197.

### FRAGMENT 98

Galen, *Commentary on Hippocrates' Epidemics* vi. Vol. xvii. 1. 880.

Nor do thou cast a drop of blood upon the ground.

## PERRHAIBIDES

*The Women of Perrhaebia* belongs with the *Ixion*. Compare Fragments 182, 192, 222.

### FRAGMENT 99

Athenaeus, *Deipnosophists* xi. 99. p. 499A, Eustathius on *Odyssey* 1775. 22.

Where are my many promised gifts and spoils of war? Where are my bold and silver cups?

Eĩnoeus here, as in Frag. 100, demands the bridal-gifts promised him by Ixion.

### FRAGMENT 100

Athenaeus, *Deipnosophists* xi. 51. p. 476C, Eustathius on *Iliad* 917. 63.

With silver-mounted drinking-horns, fitted with golden mouthpieces.

### FRAGMENT 101

Eustathius on *Iliad* 352. 34, Favorinus, *Lexicon* s.v. *apaiolê*.

He has perished piteously, defrauded of his own.

# PÊNELOPÊ

## FRAGMENT 102

*Etymologicum Geniunum* s.v. *aoidoiestaton*; cp. *Etymologicum Magnum* 31. 6.

I am a Cretan of most ancient lineage.

Odysseus, on the occasion of his first conversation with Penelope after his return, fabricates the tale that he is a Cretan, the grandson of Minos (t 180). In x 199 he tells Eumaeus that he is a Cretan, the son of Castor.

## PROMÊTHEIS

The Medicean Catalogue of Aeschylus' plays names three entitled *Promêtheus* (*desmôtês*, *lyomenos*, *purphoros*); a fourth, *Promêtheus purkaeus* (Pollux, *Vocabulary* 9. 156, 10. 64) was probably the satyric drama of the trilogy *Phineus*, *Persai*, *Glaukos* (*pontios*) produced in 472 B.C. From the Scholiast on *Prom.* 511 it is to be inferred that the *Lyomenos* followed the *Desmôtês*. The theme and place of the *Purphoros* are still disputed: (1) it is another name for the *Purkaeus*; (2) it preceded the *Desmôtês* in the trilogy and dealt with the Titan's theft of fire – in this sense, it is the *Fire-Bringer* or *Fire-Giver*; (3) as the *Fire-Bearer*, it followed the *Lyomenos*, and described the inauguration of the *Promêtheia*, the Athenian festival at which torch-races were held in honour of the Titan, now become the god of the potter-guild. Some, who follow Canter in identifying the *Purphoros* with the *Purkaeus*, maintain that it was the satyric drama, and dealt with the Attic worship of the god. A satyr-play in the Prometheus-trilogy is unknown.

The extract from the *Literary History*, appended to the *Life* of the poet in the Medicean and many other manuscripts, says that "some of Aeschylus' plays, as those entitled *Prometheus* (*oi Promêtheis*), dealt only with gods." The singular *Promêtheus*, may at times be a collective title; but it generally indicates a particular play whose more exact designation was unknown or neglected. Late writers sometimes cite, as from the *Desmôtês*, passages not appearing in that play: these should, if possible, be located among the other dramas of the group rather than forced into the text of the extant tragedy.

### FRAGMENT 103

Scholiast on Aristeides, *In Defence of the Four Statesmen*, vol. iii. 501. 17 (*en Promêthei desmôtê*).

For silence is gain to many of mankind.

Cp. *Agam.* 548, Frag. 118.

## PROMÊTHEUS LYOMENOS

Fragments 104, 105, 106 are from the parodus of the Chorus of Titans, now released from Tartarus by the clemency of Zeus. To them Prometheus describes his tortures (Frag. 107) and his benefits to man (Frag. 108). In his search for the golden apples of the Hesperides, Heracles, having come to the Caucasus, where Prometheus is confined, receives from him directions concerning his course through the land of the peoples in the farthest north (Frag. 109-111) and the perils to be encountered on his homeward march after slaying Geryon in the farthest west (Frag. 112, cp. 37). Frag. 113-114 refer to Heracles' shooting of the eagle that fed on the vitals of the Titan. See Fragments 204, 208, 209, 230, 261.

### FRAGMENT 104

Arrian, *Voyage in the Euxine* 99. 22, Anonymous in Müller, *Fragmenta Historicum Graecorum* v. 194.

We have come to look upon these thy ordeals, Prometheus, and the affliction of thy bonds.

### FRAGMENT 105

Strabo, *Geography* i. 2. 27. p. 33.

[Leaving] the Erythraean Sea's sacred stream red of floor, and the mere by Oceanus, the mere of the Aethiopians . . . that giveth nourishment unto all, where the all-seeing Sun doth ever, in warm outpourings of soft water, refresh his undying body and his wearied steeds.

Cited by Strabo as proof that the ancient Greeks designated as Aethiopia all the southern countries toward the ocean. In l. 3 *chalkokeraunos* is credited with the meaning "flashing like bronze." But *keraunos* is not used for *steropê* (*chalkosteropon* Weil, *chalkomaraugon* Hermann; but neither satisfies).



## FRAGMENT 106

Arrian, *Voyage in the Euxine* 99. 22, Anonymous in Müller, *Fragmenta Historicorum Graecorum* v. 184.

Here Phasis, the mighty common boundary of the land of Europe and Asia

## FRAGMENT 107

Cicero, *Tusculan Disputations* ii. 10. 23-25; ll. 14-15 *sublime* – *sanguinem* in Nonius Marcellus, *Compediosa Doctrina* 17. 9M.

Ye race of Titans, offspring of Uranus, blood-kinsmen mine ! Behold me fettered, clamped to these rough rocks, even as a ship is moored fast by timid sailors, fearful of night because of the roaring sea. Thus hath Zeus, the son of Cronus, fastened me, and to the will of Zeus hath Hephaestus lent his hand. With cruel art hath he riven my limbs by driving in these bolts. Ah, unhappy that I am! By his skill transfixed, I tenant this stronghold of the Furies. And now, each third woeful day, with dreadful swoop, the minister of Zeus with his hooked talons rends me asunder by his cruel repast. Then, crammed and glutted to the full on my fat liver, the utters a prodigious scream and, soaring aloft, with winged tail fawns upon my gore. But when my gnawed liver swells, renewed in growth, greedily doth he return anew to his fell repast. Thus do I feed this guardian of my awful torture, who mutilates me living with never-ending pain. For fettered, as ye see, by the bonds of Zeus, I have no power to drive from my vitals the accursed bird. Thus, robbed of self-defence, I endure woes fraught with torment: longing for death, I look around for an ending of my misery; but by the doom of Zeus I am thrust far from death. And this my ancient dolorous agony, intensified by the dreadful centuries, is fastened upon my body, from which there fall, melted by the blazing sun, drops that unceasingly pour upon the rocks of Caucasus.

## FRAGMENT 108

Plutarch, *On Fortune* 3. 98C (cp. *On the Craftiness of Animals* 7. 965A), Porphyry, *On Abstinence* 3. 18.

Giving to them stallions – horses and asses –and the race of bulls to serve them as slaves and to relieve them of their toil.

#### FRAGMENT 109

Galen, *Commentary on Hippocrates' Epidemics* vi, vol. xvii. 1. p. .

Follow this straight road ; and, first of all, thou shalt come to the north winds, where do thou beware the roaring hurricane, lest unawares it twist thee up and snatch thee away in wintry whirlwind.

#### FRAGMENT 110

Stephen of Byzantium, *Lexicon* 7. 5 (s.v. *Abioi*) on *Iliad* N 6 (cp. Scholiasts AT). Homer calls the Abioi the “most just of men.”

Thereafter thou shalt come unto a people of all mortals most just and most hospitable, even unto the Gabians; where nor plough nor mattock, that cleaves the ground, parteth the earth, but where the fields, self-sown, bring forth bounteous sustenance for mortals.

#### FRAGMENT 111

Strabo, *Geography* vii. 3. 7. p. 301.

But the well-ordered Scythians that feed on mares' milk cheese

In *Iliad* N 5 Homer mentions *Hippêmolgoi*, who drink mares' milk.

#### FRAGMENT 112

Strabo, *Geography* iv. 1. 7. p. 183; ll. 1-3 Dionysius of Halicarnasus, *Early History of Rome* i. 41.

Thou shalt come to the dauntless host of the Ligurians, where, full well I know, thou shalt not be eager for battle, impetuous though

thou art; for it is fated that even thy arrows shall fail thee there; and thou shalt not be able to take from the ground any stone, because the whole place is smooth. But the Father, beholding thy helplessness, shall pity thee, and, holding above thee a cloud, shall overshadow the land with a shower of round stones. Hurling these, thou shalt easily drive back the Ligurian host.

According to Strabo, Prometheus here gives directions to Heracles concerning the road he is to take on his journey from the Caucasus to the Hesperides.

Strabo states that the place was called the Stony Plain, and was situated between Marseilles and the outlets of the Rhone, about a hundred stades distant from the sea. It is now identified with “la plaine de la Crau” near Arles.

#### FRAGMENT 113

Plutarch, *On Love* 14. 757E. Ascribed to this play by Schültz.

May Hunter Apollo speed my arrow straight!

The prayer of Heracles as he bends his bow against the eagle that rends Prometheus (Plutarch).

#### FRAGMENT 114

Plutarch, *Life of Pompey* 1.

Of his sire, mine enemy, this dearest son

Prometheus addresses Heracles as the author of his deliverance (Plutarch).

## PROMÊTHEUS PYRKAEUS

To *Prometheus the Fire-Kindler* has been referred Fragment 156; to the “satyric Prometheus,” 169, 170, 171, 172.

### FRAGMENT 115

Pollux, *Vocabulary* 10. 64.

And linen-lint and long bands of raw flax

### FRAGMENT 116

Galen, *Commentary on Hippocrates' Epidemics* vi, vol. xvii. 1. 880.

And do thou guard thee well lest a blast strike thy face; for it is sharp, and deadly-scorching its hot breaths.

### FRAGMENT 117

Plutarch, *How to Profit by our Enemies* 2. 86F, Eustathius on *Iliad* 415. 7.

Like the goat, you'll mourn for your beard, you will.

Spoken, says Plutarch, by Prometheus to the satyr who desired to kiss and embrace fire on seeing it for the first time. Eustathius took *tragos* to be the nominative used for the vocative; and the passage thus interpreted has been regarded as a proof that the satyr of the satyr-play was addressed as “goat.” The translation assumes the existence of a proverb about a goat that burnt his beard (Shorey in *Classical Philology* iv. (1904) 433).

## PROMÊTHEUS PYRPHOROS

Apart from Fragment 118, the only extant reference to *Prometheus the Fire-Bearer* is contained in the scholium on *Prom.* 94, where the statement is made that, in the *Pyrphoros*, Prometheus declared that he had been bound (*dedesthai*) thirty thousand years (to the same effect, Hyginus, *Astronomica* 2. 15, but without naming the play). On the assumption that the *Pyrphoros* preceded the *Desmôtês* and that the Titan was prophesying the duration of his bondage, Hartung conjectured *dedêsesthai*, Cobet *dethêsesthai*. Welcker proposed to refer the utterance of Prometheus to the *Lyomenos*; in *Desmôtês* 1. 774 the hero says to Io that he shall be released by her descendant in the thirteenth generation.

### FRAGMENT 118

Gellius, *Attic Nights* xiii. 19. 4.

Both silent, when there is need, and speaking in season

Cp. *Seven against Thebes* 619, *Libation-Bearers* 582, Euripides, *Frag.* 413.

## PRÔTEUS

The satyr-play of the *Orestea* and dealing with the fortunes of Menelaüs in Egypt, whither he seems to have been carried by the storm described in *Agam.* 674. In the fourth book of the *Odyssey*, Menelaüs relates his encounter with the “deathless Egyptian Proteus,” whom he compelled to disclose how he might find his way home from the island of Pharos.

### FRAGMENT 119

Athenaeus, *Deipnosophists* ix. 50. p. 394A.

A wretched piteous dove, in quest of food, dashed amid the winnowing-fans, its breast broken in twain

## SALAMINIAI

In Aristophanes, *Frogs* 1040, Aeschylus declares that his spirit, taking its impress from Homer, created many types of excellence, such as Patroclus and Teucer, the lion-hearted. It is highly probably that *The Women of Salamis*, the third play of the Ajax-trilogy, had as its theme the fortunes of Teucer, Ajax's half-brother, after his return from Troy with Eurysaces, the son of Ajax. Tradition reports Teucer's repudiation of his father Telamon, inconsolable at the loss of Ajax, for whose death he held Teucer responsible; Teucer's expulsion from his home; and his founding a new Salamis in Cyprus. The Chorus probably consisted of women of Salamis, who joined with their mistress Eriboea in lamenting the death of her son. The drama may have ended with the inauguration of the annual festival in honour of Ajax, whose virtues and unhappy fate were thus commemorated by his aged father.

The play is entitled *Salaminiai* in Herodian (see Frag. 120), *Salaminioi* in the Medicean Catalogue.

To *The Women of Salamis* have been referred Fragments 157, 167, 196, 2332, 263.

### FRAGMENT 120

Herodian, *On Peculiar Words* ii. 942. 4 (Lentz), *On Words of Two Qualities* in Cramer, *Anecdota Graeca Oxoniensia* iii. 295. 15. Pseudo-Draco, *On Metres* 35.12 (=Grammaticus Hermanni) derives from Herodian.

Would that I might get a mantle like unto the heavens!

Mantles and curtains were often embroidered with stars among many ancient peoples: Eurip. *Ion* 1147, Nonnus, *Dion.* XI. 578; cp. Psalm civ. 2.

## SISYPHOS

*Sisyphos dratetês*, *Sisyphus the Runaway*, is named only in the Medicean Catalogue; *Sisyphos petrokylistês*, *Sisyphus the Stone-Roller*, is mentioned twice in grammarians; elsewhere the form of citation is simply Sisyphos.

The first-named drama was satyric; its theme, the escape from Hades of the crafty Corinthian king. According to the fabulous story told by Pherecydes (Frag. 78 in Müller, *Fragmenta Historicum Graecorum*, i. p. 91) Sisyphus made known to Asopus that it was Zeus who had carried off his daughter Aegina; in punishment for which offence the god sent Death against the babblers; but Sisyphus bound Death fast, so that men ceased to die, until Ares came to the rescue, released Death, and gave Sisyphus into his power. Before he died, however, Sisyphus directed his wife Merope to omit his funeral rites, so that Hades, being deprived of his customary offerings, was persuaded by the cunning trickster to let him go back to life in order to complain of his wife's neglect. But, once in the upper world, he refused to return, and had to be fetched back by Hermes. – The Satyrs forming the Chorus were probably represented as initiates if the play was a parody of the Dionysiac-Orphic mysteries. (*Sisyphus the Stone-Roller* is one of the six dramas mentioned by the ancients in connexion with the charge of impiety brought against the poet.) *Sisyphos petrokylistês* is probably identical with the *Sisyphos drapetês* (at least Frag. 127 savours of a satyr-play); and the conclusion of the single drama may have been the famous punishment inflicted on the “craftiest of men” (cp. l 593).

### FRAGMENT 121

Pollux, *Vocabulary* 10. 78 (cp. 7. 40).

And now it behoves to bring water for feet that bear a god. Where is the bronze-wrought tub with lion-base?

Returning to Corinth from his journey from Hades, Sisyphus orders a



bath for his feet, that bear one more than mortal. Cp. Horace, *Satires* ii. 3. 20.

#### FRAGMENT 122

Pollux, *Vocabulary* 10. 20.

Do thou, the master of the house, leer well and mark!

#### FRAGMENT 123

Aelian, *On Animals* xii. 5.

Nay, is it some field-mouse so monstrous large?

From a description of Sisyphus emerging from the earth.

#### FRAGMENT 124

*Etymologicum Gudianum* 227. 40, Cramer, *Anecdota Graeca Oxoniensia* ii. 443. 11.

Now [I came] to bid farewell to Zagreus and to his sire, the hospitaler.

Sisyphus describes his departure from the lower world. Dionysus, viewed by the Orphics as the child of Zeus and Persephone, received the name Zagreus, the “great hunter.” At times he was thus identified with Hades, at times made the son of the “hospitaler of the dead” (*Suppliant Maidens* 157).

#### FRAGMENT 125

*Etymologicum Gudianum* 321. 58, Cramer, *Anecdota Graeca Parisiensia* iv. 35. 22.

And in the sinews of the dead there is no blood.

#### FRAGMENT 126

*Etymologicum Gudianum* 321. 58, Cramer, *Anecdota Graeca Parisiensia* iv. 35. 23.

But in thee there is no vigour nor veins that flow with blood.

#### FRAGMENT 127

Scholiast on Aristophanes, *Peace* 73 (*en Sisuphô petrokulistê*).

'Tis a beetle of Aetna, toiling violently.

The ancients explained a “beetle of Aetna” either as a comic exaggeration (“as huge as Aetna”) or as referring to the actual size of the beetles on the mountain. Epicharmus mentions (Frag. 76) a report that these beetles were of vast size. Pearson, *Class. Rev.* 28 (1914) 223, sees here a jest due to the verbal similarity of *kanthôn* “pack-ass” and *kantharos*. Cp. Sophocles frag. 162.

## SPHINX

*The Sphinx* was the satyr-play of the Oedipus-trilogy. See Fragment 155.

### FRAGMENT 128

Athenaeus, *Deipnosophists* xv. 16. p. 674D.

For the stranger a garland, an ancient crown, the best of bonds, as Prometheus said.

Athenaeus (xv. 13. p. 672E-F) cites Menodotus of Samos to the effect that, after Zeus had freed Prometheus from his bonds and the Titan had professed himself willing to make a “voluntary and painless” expiation for his theft of fire, Zeus ordered him to wear a garland as a symbolic punishment; and that the Carian custom of wearing garlands of osier was a memorial of the shackles once worn by Prometheus, the benefactor of mankind. Athenaeus himself (xv. 16. p. 674D) states that Aeschylus, in the *Prometheus Unbound*, distinctly says: “In honour of Prometheus we place garlands on our heads as an atonement for his bonds.”

*Ek Promtheôs logou* may signify either (1) that in *tô de xenô . . . logou* (the (unknown) speaker is simply referring to the “story of Prometheus”; or (2) that the words *desmôn aristos* were spoken by the Titan in the *Prometheus Unbound* as an indication of his satisfaction with the form of retribution imposed on him after his release from the torture of his bonds. The latter explanation would dispose of the inconsistency thought by Athenaeus to exist between the utterance of Prometheus quoted above (676D) and Fragment 128: namely, that a garland, which in later times was worn as a symbol of the agony of Prometheus, could not have been praised by the sufferer himself. If the second interpretation is correct, the Prometheus-trilogy is earlier than 467 B.C., the date of the production of the *Sphinx*.

The “stranger” is probably Oedipus; but the situation is unknown.

## FRAGMENT 129

Aristophanes, *Frogs* 1287 with Scholiast.

The Sphinx, the Watch-dog that presideth over evil days

## TÊLEPHOS

According to the Cyclic epic, the *Cyprian Lays*, Telephus, king of Mysia, having been wounded by the lance of Achilles in the first expedition of the Greeks against Troy, had recourse to the Delphic oracle, which returned the answer *ho trôsas kai iasetai*, “he who wounded, he shall also heal.” The drama may also have adopted the legend that Telephus went to Argos, where, by the counsel of Clytaemestra, he seized the infant Orestes, whom he threatened to kill unless Agamemnon persuaded Achilles to heal him of his wound. The Scholiast on Aristophanes, *Acharnians* 323, says that, in Aeschylus, Telephus, in order to secure his safety among the Greeks, laid hold of Orestes. Since it is the *Telephus* of Euripides that is ridiculed by Aristophanes, it is supposed by many scholars that “Aeschylus” is an error for “Euripides” in the statement of the Scholiast.

See Fragment 198.

### FRAGMENT 130

Aristophanes, *Frogs* 1270. The Scholiast on the passage declares that, whereas Timachidas referred the verse to the Telephus, Asclepiades ascribed it to the *Iphigenia* of Aeschylus.

Most glorious of the Achaeans, wide-ruling son of Atreus, learn of me!

### FRAGMENT 131

Plato, *Phaedo* 108A, Clement of Alexandria, *Miscellanies* iv. 7. p. 583; cp. Dionysius of Halicarnassus, *Art of Rhetoric* 6. 5 (Reiske v. 265).

For a single path leads to the house of Hades.

Cp. Cicero, *Tusculun Disputations* i. 43. 104 *undique enim ad inferos tantundem viae est*, referring the sentiment to Anaxagoras :

*pantachothern homoia estin hê eis Haidou katabasis* (Diogenes Laertius ii. 3. 11).

## TOXOTIDES

Actaeon, the hunter, turned into a deer, was torn asunder by his dogs, who did not recognize their master. The common version of the legend – that he was thus punished by Artemis for having seen her bathing – seems to have been adopted by Aeschylus. The Chorus of “Archer-Maidens” were nymphs, attendants of Artemis in the chase.

### FRAGMENT 132

Bekker, *Anecdota Graeca* 351. 9; cp. Photius, *Lexicon* 41. 10 (Reitzenstein) s.v. *athêros hêmëra*.

Not yet has any day, without its game, sent Actaeon homeward empty-handed, only rich in toil.

### FRAGMENT 133

Antigonus of Carystus, *Incredible Tales* 115.

For in pure maidens, knowing not the marriage-bed, the glance of the eyes sinks from shame.

### FRAGMENT 134

Antigonus of Carystus, *Incredible Tales* 115; ll. 1-2, Plutarch, *On Love* 21. 767B; l. 2 Plutarch, *On Progress in Virtue* 10. 81D. In Antigonus these lines follow Fragment 133 after a short interval.

The burning gaze of a young woman, such as hath tasted man, shall not escape me; for I have a spirit keen to mark these things.

### FRAGMENT 135

Scholiast A on *Iliad* I 593.

The dogs destroyed their master utterly.

## PHILOKTÊTÊS

The story of Philoctetes, king of Malis, touched upon in *Iliad* B 721, was narrated at length in two Cyclic epics – the *Little Iliad* by Lesches and the *Destruction of Ilium* by Arctinus. On their expedition to Troy, the Greeks abandoned Philoctetes on the island of Lemnos because, having been bitten in the foot by a poisonous snake, his screams of pain and the odour from his wound rendered his presence intolerable. In the tenth year of the war, when the Greeks were despairing of victory, they learned from the seer Helenus that Troy could not be taken without the aid of Philoctetes and his bow and arrows, weapons given him by the dying Heracles, who had himself received them from Apollo. Diomedes was accordingly sent to Lemnos, and fetched thence the hero and his arms.

In his fifty-second *Discourse* (4-10), Dion of Prusa, surnamed the “golden-mouthed,” gives a brief comparison of the *Philoctetes* of Aeschylus, Sophocles and Euripides. In the Aeschylean play, instead of the noble Diomedes, the “shrewd and crafty” Odysseus was the envoy. Unchanged in aspect and voice by Athena, he appeared before Philoctetes, but was unrecognized because the powers of the sufferer had been impaired by his disease, his hardships, and his solitary life. The Chorus consisted of men of Lemnos, who had left Philoctetes unvisited until then – a more tragic and a simpler device (says Dion) than the excuse proffered by them according to Euripides – so that he hero could with good reason set forth to them, as something new, the story of his desertion by the Greeks and the cause of his distress. Odysseus sought to cheer Philoctetes and to gain his confidence by a false tale – disaster had befallen the Greeks; Agamemnon was dead; Odysseus had been put to death by reason of some shameful crime; and the Greeks at Troy were in desperate case. Dion omits to tell how Odysseus secured the arms – whether this was done first by treason (as was done by Neoptolemus in Sophocles) and then by persuading the hero that his bow as necessary to the success of the Greeks. But Odysseus’ deception and his pleas were seemly (Dion says), suited to a hero, and convincing – it needed no great skill or plot to content



against a sick man and that a simple bowman.

The drama of Aeschylus was distinguished, according to Dion, by simplicity, absence of complicated plot, and dignity; by its antique air and its rugged boldness of sentiment and diction, so that it was well suited to express the nature of tragedy and to body forth the ancient manners of the heroic age.

Aspasius on Aristotle's *Nicomachean Ethics* 1150 b6 states that in Aeschylus, as in Sophocles, Philoctetes endeavoured to conceal his agony but was finally forced to give it utterance.

See Fragments 163, 180, 185, 190, 191, 198.

#### FRAGMENT 136

Aristophanes, *Frogs* 1383 with Scholiast

O Spercheus' stream and cattle-grazing haunts!

#### FRAGMENT 137

Cited as a proverb by Suidas, Lexicon s.v. *enth' oute*, Plutarch, *On the Tranquility of the Mind* 18. 476B, Aristaenetos, *Letters* i. 27, Pseudo-Diogenianus, *Proverbs* iv. 88, etc.

Where the wind suffers neither to remain nor to sail forth.

#### FRAGMENT 138

Scholiast on *Odyssey* X 12, Eustathius on *Odyssey* 1748.

Having hung the bow on a black pine-tree

#### FRAGMENT 139

Plutarch, *On the Impossibility of living happily by following Epicurus* 3. 1087F.

For the snake let not go its hold, but fixed in me its dreadful . . . , the ruin of my foot.

Hermann would read *stomôton ekphusin*, which is supposed to mean “hard outgrowth,” “outgrowth with a mouth-shaped cavity,” “sharp projection,” But we expect something like *odontôn* (Nauck) *ekptusin* (Herwerden), “venom spat from its teeth.”

#### FRAGMENT 140

Aristotle, *Poetics* 22. 1458 b23.

The ulcer ever feeds on my foot’s flesh.

#### FRAGMENT 141

Stobaeus, *Anthology* iv. 52. 32 (Hense v. 1082). Attributed to this play by Maximus of Tyre, *Dissertations* 7. 5.

O death, the healer, reject me not, but come! For thou alone art the mediciner of ills incurable, and no pain layeth hold on the dead.

On death as the deliverer cp. Sophocles, *Philoctetes* 797, *Trachinians* 1209, *Oedipus Coloneus* 1220, *Ajax* 854, Frag. 698, Euripides, *Hippolytus* 1373, *Heracleidae* 595, Diphilus, Frag. 88. With l. 3 cp. Sophocles, *Oedipus Coloneus* 955, Euripides, *Alcestis* 937, *Women of Troy* 642.

## PHINEUS

*The Phineus* preceded *The Persians* in the tetralogy produced in 472 B.C.

Apollodorus, *Library* i. 9. 21, relates the story of Phineus as follows: "Thence the Argonauts put out to sea and landed at Salmydessus in Thrace, where dwelt the seer Phineus, who had lost the sight of his eyes. . . . The gods also sent Harpies against him. These were winged female creatures, and when a table was spread for Phineus, they flew down from the sky and snatched away most of the food, but the little they left smelled so foul that no one could come near it. And when the Argonauts wished to learn about their voyage, he said that he would advise them about it if they would free him from the Harpies. So the Argonauts placed beside him a table of eatables, and the Harpies with a cry flew down and snatched the food. Seeing this, Zetes and Calaïs, the sons of Boreas, who were winged, drew their swords and chased them through the air. . . . Being freed from the Harpies, Phineus revealed their course to the Argonauts, and advised them concerning the Clashing Rocks on the sea."

### FRAGMENT 142

Athenaeus, *Deipnosophists* x. 18. p. 421F.

And many a deceitful meal with greedy jaws did they snatch away amid the first delight of appetite.

### FRAGMENT 143

*Etymologicum Genuinum* s.v. *anêstis*.

Hungry wailing standeth not aloof.

### FRAGMENT 144

Pollux, *Vocabulary* 7. 91; cp. 2. 196.

They wear socks in their well-fitting shoes.

Perhaps from a description of the sons of Boreas.

## PHORKIDES

*The Daughters of Phorcys* was a part of the trilogy containing *The Net-Draggers* (*Diktyooulkoi*) and *Polydectes*. In the first of these plays, fisher folk of Seriphus rescue Danaë and her infant son Perseus, who had been placed in a chest and cast into the sea by her father Acrisius. In the second, Polydectes, king of Seriphus, in order the better to effect his purpose of marrying Danaë, sent her son, now grown to manhood, to fetch the head of Medusa, the one of the three Gorgons who was mortal. In pursuit of this quest, Perseus encountered the three daughters of Phorcys, old women from their birth, who possessed between them a single eye and tooth, which they passed to each other in turn, and also the cap of Hades. These women, the Graeae, were sisters and guardians of the Gorgons, who dwelt in a cave by the ocean. On his return, Perseus changed Polydectes into stone by displaying Medusa's head, which he had cut off with an adamantine sickle that he had received from Hephaestus. In *Poetics* 18. 1456 a2, Aristotle regards as a distinct species of tragedy such plays as *The Phorcides*, *Prometheus*, and those whose scene was laid in the lower world. *The Phorcides* may be a satyr-drama.

### FRAGMENT 145

Athenaeus, *Deipnosophists* ix. 65. p. 402B, Eustathius on *Odyssey* 1872. 5.

Into the cave he rushed like a wild boar.

Perseus enters the cave of the Gorgons. *aschedôros* is called by the ancient grammarians a Sicilian word for *syagros*.

## PHRYGES ê HEKTOROS LYTRA

The scene of *The Phrygians* or *The Ransom of Hector* was the tent of Achilles, as in the twenty-fourth book of the *Iliad*, which the poet here dramatized. Hermes, the divine guide of Priam and his escort of Phrygians, preceded the entrance of the embassy to regain the body of Hector. Except at the beginning, and then only in few words, Achilles refused to speak to the god, but sat in silence, his head veiled in token of his grief for Patroclus. The gold brought as ransom was actually represented as weighed out in sight of the audience (Scholiast on *Iliad* X 351). To the peculiar dance-figures designed by the poet for the Chorus, allusion is probably made in a passage of a lost play of Aristophanes (Frag. 678): "I remember seeing the Phrygians, when they came in order to join with Priam in ransoming his dead son, how they often danced in many postures, now this way, now that."

See Fragments 155, 158, 180, 255, 267, 268.

### FRAGMENT 146

Pollux, *Vocabulary* 7. 131.

[Not a king,] but a trafficker by sea, one who takes petty wares from out a land

### FRAGMENT 147

Athenaeus, *Deipnosophists* ii. 36. p. 51C, Eustathius on *Iliad* 211. 16.

But that man was gentler than mulberries are soft.

The verse refers to Hector and was probably spoken by Priam.

### FRAGMENT 148

Stobaeus, *Anthology* iv. 57. 6 (Hense v. 1138).

And it unto the dead thou art fain to do good, or if thou wouldst work them ill – 'tis all one, since they feel not or joy or grief. Nevertheless our righteous resentment is mightier than thye, and Justice executeth the dead man's wrath.

Elsewhere Aeschylus declares that the dead possess consciousness and are wroth with those who have done them injury (*Libation-Bearers* 324, 41). Here, where Hermes has in mind the outrage done by Achilles to Hector's corpse, his utterance is intended to console Priam and rebuke Achilles with the thought that, though the dead are insensible and cannot avenge themselves, their cause is in the divine keeping. It is the gods alone who have power to do that which is commonly ascribed to the spirits of the dead.

#### FRAGMENT 149

Scholiast on Euripides, *Andromache* 1

Hail, offspring of Andraemon of Lyrnessus, whence Hector brought his dear wife.

The statement of the Scholiast that Andromache is addressed is the sole warrant for the interpretation of the action that supposes her to have accompanied Priam to the tent of Achilles. Since her father was Eëtion from Hypoplacian Thebe according to Homer, and since Chrysa and Lyrnessus were both in the plain of Thebe, the Scholiast seems to have confused Andromache with Briseïs, though he properly remarks on the strangeness of the name given to her father.

## PSYCHAGÔGOI

The ancients, say Phrynichus (Bekker, *Anecdota Graeca* 73. 10), used the word *psychagôgos* to denote one who by spells brought to life the spirits of the dead. *The Spirit-Raisers* was connected with the *Penelope* and *The Bone-Gatherers*, and included Teiresias' prophecy to Odysseus concerning that hero's death (cp. L 100-37). In L 134 the seer obscurely declares that "from out the sea thine own death shall come" (cp. Fragment 152).

### FRAGMENT 150

Aristophanes, *Frogs* 1266 with Scholiast.

We, who dwell by the lake, honour Hermes as our ancestor.

Hermes was born on Mt. Cyllene, not far from Lake Stymphalis.

### FRAGMENT 151

Pollux, *Vocabulary* 10. 10.

Arsenals and wreckage of ships.

### FRAGMENT 152

Scholiast Vulg. on *Odyssey* L 134.

For a heron, in its flight on high, shall smite thee with its dung, its belly's emptyings; a spine from out this beast of the sea shall rot thy head, aged and scant of hair.

Spoken by Teiresias. In Sophocles' *Odusseus akanthoplêx*, which took the story from the Cyclic epic *Telegonia*, the hero was killed by his son Telegonus, who smote him with a spear tipped with he spoke or fin of a roach.



## ÔREITHYIA

According to the legend probably followed by Aeschylus, Boreas, being enamoured of Oreithyia, daughter of Erechtheus, king of Athens, sought her in marriage from her father; repulsed by him, he laid hold of the girl by violence and carried her off as she was sporting by the Ilissus. She bore him two daughters, Chione and Cleopatra, the latter of whom became the wife of Phineus; and two sons, Zetes and Calaïs, who rescued Phineus from the Harpies. In the two extant fragments, which are cited as examples of pseudo-tragic diction, Boreas, enraged at the rejection of his suit, threatens to display his power in its full force.

### FRAGMENT 153

Pseudo-Longinus, *On the Sublime* 3. 1 (after a lacuna of two leaves); cp. John of Sicily, *On Hermogenes' "Kinds of Style"* in *Rhetores Graeci* vi. 225.

. . . and check the oven's soaring blaze; for let me not behold some soot, the tenant of the hearth, weaving in a single wreath of torrent flame, I'll fire the roof and cinder it. But now – not yet have I blared my noble strain.

### FRAGMENT 154

John of Sicily, as under Frag. 163.

With my two jaws I blow a blast and confound the main.

## FRAGMENTS OF UNCERTAIN PLAYS

Under each Fragment are added ancient or modern conjectures as to its source.

### FRAGMENT 155

Aristophanes, *Frogs* 1291. Ascribed to Aeschylus because ll. 1264-1288 contain quotations from him.

Giving him (?) as booty to the eager hounds that range the air.

*Agamemnôn* Scholiast, *Memnôn* Bergk, *Sphinx* Fritzsche, *Argeioi* Hartung, *Myrmidones* or *Phryges* Rogers.

The “eager hounds” are eagles or vultures. Who or what is their booty is unknown.

### FRAGMENT 156

Aelian, *On Animals* xii. 8, Zenobius, *Proverbs* v. 79, Suidas, *Lexicon* s.v. *pyraustou moron*.

Verily I do fear the stupid death of the moth.

Promêtheus purkaeus Bothe, *Semelê ê Hydrophoroi* Hartung. *pyraustou moros* was a proverbial expression for the brevity of life (Eustathius on *Iliad* 1304. 8, etc.).

### FRAGMENT 157

Ammonius, *On Words of like Form but different Meaning* 59 (Valckenaer).

Thou criest aloud, thou who art but a spectator of such a deed as this.

*Hypsipylê* Valckenaer, *Salaminiai* Hartung.

### FRAGMENT 157A

Bekker, *Anecdota Graeca* 349. 7.

She waileth the nightingale's lament.

Compare *Agam.* 1146.

#### FRAGMENT 158

Cramer, *Anecdota Graeca Oxoniensia* i. 119. 12.

For all Troy hath beheld by reason of Hector's fate

*Nêreides*, or a connected play, Welcker, *Phryges* Hermann.

#### FRAGMENT 159

Cramer, *Anecdota Graeca Oxoniensia* ii. 414. 13.

He bellowed like a bull whose throat has just been cut.

*Thrêssai* Hartung.

#### FRAGMENT 160

Cramer, *Anecdota Graeca Oxoniensia* iv. 315. 28.

Neither am I without experience of this manner of address.

#### FRAGMENT 161

Anonymous, *On the Swelling of the Nile*, quoted from cod. Laurentianus lvi. 1 (F) by H. Stephanus in *Appendix ad Aristotelis et Theophrasti scripta quadam*, and inserted in Parisinus C in the Epitome of the second book of Athenaeus, *Deipnosophists* (Dindorf i. 165); cp. Aristeides, *Or.* 48, On Egypt (vol. ii. 443, 460).

Knowing full well, I can laud the race of the Aethiopian land, where seven-channelled Nile rolleth its refreshing tide, fed by abundant, wind-born rain, and therein the fire-eyed sun, beaming forth upon the

earth, melteth the snow amid the rocks; and all luxuriant Egypt, filled with the sacred flood, maketh to spring up Demeter's life-giving grain.

*Memnôn* Butler, *Psychostasia* Welcker.

#### FRAGMENT 162

Anonymous in Orelli, *Opuscula Graecorum veterum sententiosa et moralia* ii. 222, Stobaeus, *Anthology* iii. 3. 13 (Hense iii. 195), Scholiast on *Iliad* B 114, Eustathius on *Iliad* 188. 43, 480. 43.

From righteous deception God standeth not aloof.

*Danaïdes* Hermann, *Aigyptioi* Hartung, *Thalamopoioi* Oberdick.

#### FRAGMENT 163

Anonymous in Orelli (as under Frag. 162).

But times there are when God honoureth the season for untruth.

*Danaïdes* Hermann, *Philoktêtês* Hartung, *Thalamopoioi* Wecklein.

#### FRAGMENT 164

Aristeides, *In Defence of the Four Statesmen* 46 (vol. ii. 379).

Nor companion in arms, nor neighbour, let him be to me!

*Argô* Wagner, *Oidipous* Hartung, *Kabeiroi* Bergk.

#### FRAGMENT 165

Aristotle, *Natural History* ix. 49. p. 633 a20; cp. Pliny, *Natural History* x. 86 (44).

This hoopoe, spectator of his own distress, hath Zeus bedecked in various hue and showed him forth a bird courageous in his full

armour, tenanting the rocks. With the new-come spring he will ply the pinion of the white-feathered hawk – for he will display two forms from a single egg, his offspring’s and his own –; but when the grain is threshed in early harvest0time, parti-coloured wing will direct his course to this side or that. But ever quitting these haunts in loathing he will seek a new home amid the solitary woods and hills.

Now generally referred, with Welcker, to the *Têreus* of Sophocles (Frag. 581 Jebb-Pearson); *Krêssai* Hartung.

When Procne had served to Tereus the flesh of their son Itys in revenge for his violation of her sister Philomela, Tereus pursued them with an axe; and when the sisters were overtaken, the gods in pity turned Procne into a nightingale and Philomela into a swallow. Tereus became a hoopoe, or a hawk, according to a variant version of the legend. The poet seems to have assimilated the two legends by making the young hoopoe resemble a hawk.

Before speaking of the hoopoe’s change in colour and appearance, Aristotle remarks that the cuckoo changes its colour. “On the zoological side,” says D’Arcy Thompson, “the myth is based on the similarity of note in the hoopoe and cuckoo, and on the hawk-like appearance of the latter bird.” In l. 1 the epops is called *epoptês* “spectator” by word-play; and similarly Tereus was “the watcher” (*têreô*).

## FRAGMENT 166

Aristotle, *Rhetoric* ii. 10. p. 1388 a7 with Scholiast.

For kinsfolk know well to envy too.

## FRAGMENTS 167

Athenaeus, *Deipnosophists* vii. 66. p. 303c, Plutarch, *On the Craftiness of Animals* 29. 979E, Aelian, *On Animals* ix. 42, Scholiast on Oppian, *On Fishing* iv. 504, Eustathius on *Iliad* 994. 52.

Squinting his left eye, like a tunny-fish

*Kêrykes* Droysen.

#### FRAGMENT 169

Athenaeus, *Deipnosophists* ix. 17. p. 375E.

But this pig – and a well-fatted pig it is – I will place within the crackling oven. For what daintier dish could a man get than this?

*Kirkê* E. A. J. Ahrens, *Promêtheus saturikos* Hartung.

#### FRAGMENT 170

Athenaeus, *Deipnosophists* ix. 17. p. 375E; cp. Eustathius on *Iliad*, 1286. 21.

White, of course, and rarely singed, the pig. Boil him and don't be troubled by the sire.

*Kêrykes* E. A. J. Ahrens, *Promêtheus satyrikos* Hartung.

#### FRAGMENT 171

Athenaeus, *Deipnosophists* ix. 17. p. 375E.

But having killed yon pig from the same sow, the sow that had worked me much havoc in the house, pushing and turning everything upside down pell-mell

*Kêrykes* E. A. J. Ahrens, *Promêtheus satyrikos* Hartung.

#### FRAGMENT 172

Athenaeus, *Deipnosophists* xi. 80. p. 491A; cp. Scholiast A on *Iliad* S 486, Eustathius on *Odyssey* 1713. 4.

And they who bear the name of Atlas' daughters seven oft bewailed their sire's supremest labour of sustaining heaven, where as wingless Peleïades they have the form of phantoms of the night.

*Héliades* Butler, *Promêtheus satyrikos* Hartung.

The daughters of Atlas and Pleione, transformed by Zeus into the constellation of the Pleiades, were often regarded as doves (*peleiades*) by poetic fancy and popular mythology. The epithet “wingless” is corrective, because the maidens are not real birds.

#### FRAGMENT 173

Athenaeus, *Deipnosophists* xii. 37. p. 528C; cp. Eustathius on *Iliad* 1292. 53.

And luxurious locks, like those of delicate maidens; wherefore they approved the name Curetes for the folk.

The *Kourêtes* in question were the earliest inhabitants of Pleuron in Aetolia (cp. *Iliad* I 529; *kourêtes* in T 193 are “youths,” *kouroi*). That the Greeks were hopelessly confused as to the meaning of the name is clear from the lengthy discussion in Strabo, *Geography* x. 3. 6-8, p. 466-467. Apart from other explanations, the word was derived now from *koura*, properly “clipping” of the hair; now from *kouros* “boy” or *kourê* “girl” (the Homeric forms of *koros* and *korê*), and with reference either to hair or to dress. The historian Phylarchus (third century B.C.) declares that Aeschylus here says that the *Kourêtes* got their name from their luxury; and the Fragment certainly implies that, like girls, they wore their hair long (cp. Scholiast on I 529 *para to mê keirethai tas komas*, Scholiast L *ê epei komas koran eichon*). But in Agathon’s *Thyestes* certain suitors say that they wore their hair long (*komôntes*) until they had been rejected by their lady-love, when they cut off their locks, “the witnesses of their luxury,” and by reason of their shorn hair (*kourimos thrix*) gained the glory of being *Kourêtes*. Archemachus of Euboea (see Strabo) had the notion that the *Kourêtes*, before they removed to Aetolia, wore their hair long behind, but cut it short in front in order that their enemies might not seize them there. Strabo himself attaches no little probability to the opinion of those who sought to reconcile the different accounts of the name; for he says that the application of art to the hair consists in attending to its growth and *koura*, and that

both are the peculiar care of *korai* and *koroi*. To render *koura* by “hair-dressing,” “coiffure,” with the implication that the reference is to long hair, is opposed to the etymology (from *keirô* “cut”). Relationship between *koura* and *kourê*, *korê*, accepted by Curtius, is altogether improbable.  
*Krêssai* Butler, *Êdônoi* Hartung.

#### FRAGMENT 174

Athenaeus, *Deipnosophists* xiv. 32. p. 632C.

Or the master of his craft was present, deftly striking the lyre.

Athenaeus says that sophists was anciently used of musicians.

#### FRAGMENT 175

Clement of Alexandria, *Miscellanies* iv. 7. p. 586.

To him that toileth God oweth glory, child of his toil.

*Kares ê Eurôpê* Hartung.

#### FRAGMENT 176

Clement of Alexandria, *Miscellanies* v. 5. p. 661.

But I too have a seal, as a guard, upon my lips.

“My lips were lock’d upon me,” Beaumont and Fletcher.  
*Epigonoî* Hartung.

#### FRAGMENT 177

Clement of Alexandria, *Miscellanies* vi. 2. p. 739; l. 1 Pseudo-Diogenianus *Proverbs* vii. 35 (without naming the poet); with *dei* for *chrê*, attributed to Sophocles (Frag. 934 Jebb-Pearson) by Stobaeus, *Anthology* iii. 39. 14 (Hense iii. 724).



He who is truly happy should bide at home [and he who fares ill, he too should bide at home]

L1. 1-2 *Danaïdes* Hermann, l. 1 *Héliades* Hartung.

Nauck regards l. 2 as a tag by a comic poet: “And he who fares ill? He too should bide at home.” The comic poets were fond of describing “the truly happy man.”

#### FRAGMENT 178

*Etymologicum Magnum* 149. 57.

So much, Herald, do thou set forth from me point by point.

*Hiketides* l. 953A Burges, *Eleusinioi* Hartung, *Kérykes* Droysen, *Thalamopoiioi* Wecklein.

#### FRAGMENT 179

*Etymologicum Genuinum* s.v. *asalês* (*Etymologicum Magnum* 151. 49 s.v. *asalês mania*).

Or reckless madness from the gods.

*Neaniskoi* Hartung.

#### FRAGMENT 180

*Etymologicum Magnum* 490. 12, *Etymologicum Gudianum* 298. 9, Cramer, *Anecdota Graeca Oxoniensia* ii. 456. 6, Suidas, *Lexicon* s.v. *kapêlos*.

Applying huckster tricks

*Phryges* Welcker, *Philoktêtês* Hartung.

#### FRAGMENT 181

Eustathius on *Iliad* 1157. 36; cp. Pollux, *Vocabulary* 10. 56,

Hesychius, *Lexicon* i. 323.

Who had four fillies under yoke, their nostrils bound with fluted muzzles.

*Psychostasia* Butler, *Glaukos Potnieus* Hermann, *Memnôn* Kausche. To produce a terrifying effect by a horse's breathing or trumpeting, its bronze muzzle was pierced with holes, through which the sound issued, as though the pipes of a flute. Cp. *Seven against Thebes* 461 ff.

#### FRAGMENT 182

Eustathius on *Iliad* 1183. 18.

Until Zeus, letting fall the drops from his hands, himself shall purify thee with sprinklings of the blood of a slain swine.

*Ixiôn* Pauw, *Perrhaibides* Hermann.

#### FRAGMENT 183

Eustathius on *Odyssey* 1484. 48.

Is it some Aethiopian dame that shall appear?

*Memnôn* Hermann.

#### FRAGMENT 184

Eustathius on *Odyssey* 1625. 44.

A newly caught antelope, a lion's food

*Glaukos Potnieus* Hermann, *Xantriai* Hartung.

#### FRAGMENT 185

Harpocration, *Glossary of the Ten Attic Orators* 198. 3.

Push on, pursue, in no wise faint of foot!

*Laïos* Gronovius, *Héliades* Gataker, *Philoktêtês* Hermann.

#### FRAGMENT 186

Hesychius, *Lexicon* s.v. *ostrakôn*; cp. Photius, *Lexicon* 353. 17.

Wingless, tiny, but just now bare of the egg-shell.

*Oidipous* Hartung.

#### FRAGMENT 187

Macrobius, *Saturnalia* i. 18. 6.

Apollo, the ivy-crowned, the reveller, the seer.

*Neaniskoi* Hartung, Bassarai Nauck.

The ecstatic mantic art of Apollo assumes a Bacchic character.

#### FRAGMENT 188

Orion, *Etymologicum* 26. 5.

Mistress maiden, ruler of the stormy mountains.

*Êdônoi* Hermann, *Kallistô* Hartung.

#### FRAGMENT 189

Plato, *Republic* ii. 383B, whence Eusebius, *Preparation for the Gospel* xiii. 3. p. 647A; ll. 5-9 Athenagoras, *Apology* 21. 104; ll. 7-8 attributed to Sophocles by Phoebammon, *On Figures*, in *Rhetores Graeci* viii. 518; cited, without naming the author, by Plutarch, *How a Young Man ought to hear Poems* 2. 16E.

He dwelt on my happiness in my children, whose days were to be many and unacquainted with disease; and, comprising all, in

triumph-strain that cheered my soul, he praised my lot, blest of the gods. And so I deemed that falsehood sat not upon Phoebus' lips divine, fraught with the prophet's art. But he, who raised this song himself, he who himself was present at my marriage-feast, he who himself spake thus, he it is who himself hath slain my son.

*Psychostasia* Butler, Welcker (or from another play of the same group), *Hoplôn krisis* Ern. Schneider, *Thalamopoioi* Wagner, *Nêreides* Hartung.

Thetis contrasts Apollo's prophecy of her happy motherhood, uttered at her marriage to Peleus, with his deed in guiding the shaft of Paris that killed her son.

#### FRAGMENT 190

Plutarch, *How a Young Man ought to hear Poems* 14. 36B.

Courage! Suffering, when it climbs highest, lasts not long.

*Philoktêtês* Hartung.

#### FRAGMENT 191

Plutarch, *Consolation to Apollonius* 10. 106C.

Since unjustly men hate death, which is the greatest defence against their many ills.

*Philoktêtês* Hartung.

#### FRAGMENT 192

Plutarch, *Of Isis and Osiris* 20. 358E; cp. *Etymologicum Genuinum* and *Etymologicum Magnum* s.v. *apargmata*.

Thou needs must spit it out and make clean thy mouth.

*Perrhaibides* or *Laïos* *Etymologicum Genuinum*.

Those who committed murder by treachery sought to purify

themselves by tasting, and then spitting out, the blood of their victims.

#### FRAGMENT 193

Plutarch, *On the E at Delphi* 9. 389A.

'Tis meet that the dithyramb, his fellow-reveller, half song, half shout, attend on Dionysus.

*Neaniskoi* Hermann, *Êdônoi* Hartung.

#### FRAGMENT 194

Plutarch, *On the Cessation of Oracles* 43. 434A.

For seizing a self-sharpened Euboean sword

*Thrêssai* Osann.

“Self-sharpened” is supposed to mean “cold-forged,” not “fire-forged” (cp. *Seven against Thebes* 942). *artithêkton* “just sharpened,” Sidgwick (after *arti thêkton* Blaydes) is the best of the many conjectures.

#### FRAGMENT 195

Plutarch, *On the Restraint of Anger* 4. 454E.

[The flame,] come to its youthful strength, consumed the lofty labour of the carpenters.

#### FRAGMENT 196

Plutarch, *Table Talk* i. 8. 1. p. 625D.

. . . But when old show thyself a clear scribe (?)

*Salaminiai* Hartung.

Cited by Plutarch to illustrate his remark that old men can read only

when a book is held at a distance. The mangled passage eludes satisfactory emendation: *su de* (so Heath)| *apothem eides auton ou gar egguthen* | *horan gerôn ktl.* Dindorf; and so E. A. J. Ahrens, but reading *horas. su d' ex apoptou* (cp. Sophocles, *Philoctetes* 446) Headlam. The second line seems to mean “when old, write a large, clear hand,” remembering that the aged read with difficulty.

#### FRAGMENT 197

Plutarch, *On Monarchy, Democracy, Oligarchy* 4. 827A, *Life of Demetrius* 35.

Thou indeed didst give me life, thou dost think to destroy me.

*Pentheus* Anonymous reported by Stanley, *Xantriai* Stanley, *Niobê* Hartung, a satyr-play Gomperz.

The reading *su toi me phygas, su me kataithein dokeis*, adopted by Perrin, means “Thou fannest indeed my flame, methinks thou dost quench me too.”

Demetrius Poliocetes quoted the verse in addressing Fortune.

#### FRAGMENT 198

Plutarch, *That the Stoics speak greater Improbabilities than the Poets* 2. 1057F.

[Changed from] a piteous old man with a stitch in his back and cramped by pain

*Têlephos* Schülz, *Philoktêtês* Butler, *Dionysou trophoi* Hartung.

#### FRAGMENT 199

Plutarch, *Life and Poety of Homer* 157 (Wytttenbach v. 1196). In l. 2 Wecklein read *moira* for *terma*.

A man dies not for the many wounds that pierce his breast, unless it be that life's end keep pace with death, nor by sitting on his hearth at

home doth he the more escape his appointed doom

*Eleusinioi Hartung.*

This is perhaps the nearest approach to pure fatalism in Greek tragedy. Cp. Demosthenes, *On the Crown* (18. 97) *peras men gar apasin anthrôtois esti tou biou thanatos, kan en oikiskô tis auton katheirxas têrê*, “for all men’s lives have a fixed limit in death, even though a man shut himself in a chamber and keep watch.”

#### FRAGMENT 200

Cited from Aeschylus by Aristophanes, Fragment 610 (Pollux, *Vocabulary* 6. 80).

Truly then thou shalt pick the seeds from out the bitter-sweet pomegranate.

*Eleusinioi Butler.*

#### FRAGMENT 201

Pollux, *Vocabulary* 7. 60; cp. Stephen of Byzantium, *Lexicon* 415. 10.

A fock that copies the Libyrnic cloak

*Êdônoi Hartung, Oidipous others.*

#### FRAGMENT 202

Pollux, *Vocabulary* 7. 78

And thou in a well-woven robe of drill

*Êdônoi Hartung.*

*trimitos*, “three-threaded,” having three threads in the warp.

#### FRAGMENT 203

Pollux, *Vocabulary* 7. 167, cp. 10. 46.

But easily from baths exceedingly large

*Glaukos pontios* Hermann.

#### FRAGMENT 204

Proclus, *Commentary on Hesiod's Works and Days* 156.

A mortal woman from out a seed moulded of clay

*Promêtheus lyomenos* Butler, a *Promêtheus* Hermann.

After Prometheus had stolen fire, Zeus in revenge bade Hephaestus fashion Pandora out of earth.

#### FRAGMENT 205

Scholiast Ravennas on Aristophanes, *Lysistrata* 1257.

Froth from human blood streamed over their jaws.

*Glaukos Potnieus* Hartung.

#### FRAGMENT 206

Scholiast on Aristophanes, *Clouds* 1130, on Theocritus, *Idyll* xv. 48; and in collectors of proverbs: Zenobius iii. 37, Pseudo-Diogenianus iv. 35, Gregory of Cyprus (cod. Leid. 1. 88, Mosq. 2. 84), Macarius, *Rose-bed* iii. 21, and other late writers.

Truly at weaving wiles the Egyptians are clever.

*Danaïdes* Hermann, *Thalamopoioi* Oderdick.

#### FRAGMENT 207

Scholiast on Euripides, *Orestes* 25.



A device, irresistible and inextricable

In place of *Choêphoroi* l. 999 Wecklein, *Prôteus* Wilamowitz.

#### FRAGMENT 208

Scholiast B on *Iliad* X 200, Scholiasts DE on *Odyssey* a98.

Take ye your stand in a ring about yon altar and its gleaming fire,  
and with your band grouped in a circle offer up your prayers.

*Hiketides* (after l. 232) Burges, *Danaïdes* Hermann, *Promêtheus lyomenos* Hartung, *Mysoi* Droyson.

#### FRAGMENT 209

Scholiasts BLT on *Iliad* P 542.

For where might and justice are yoke-fellows – what pair is stronger  
than this?

*Promêtheus lyomenos* Hartung.

#### FRAGMENT 210

Scholiast and Tzetzes on Lycophron's *Alexandra* 1247; cp.  
Harpocration, *Glossary of the Ten Attic Orators* 151. 5, Hesychius,  
*Lexicon* s.v. *theoïnia*.

Father Theoinos, thou subduer of the Maenads!

From a Dionysiac drama, possibly the *Xantriai*, Butler; *Neaniskoi*  
Hartung.

#### FRAGMENT 211

Scholiast on Pindar, *Nemean* 10. 31 (18).

Hera, the Perfecter, wedded wife of Zeus

Compare *Eumenides* 214.

#### FRAGMENT 212

Scholiast on Pindar, *Pythian* 2. 18 (10).

O Hermes, lord of games, son of Maia and Zeus!

#### FRAGMENT 213

Scholiast on Sophocles, *Electra* 286, and Scholiasts TV on *Iliad* PS 10.

Truly lamentation is a prop of suffering.

#### FRAGMENT 214

Scholiast on Sophocles, *Oedipus Coloneus* 1047.

With bright flashes, the torches' might.

*Eleusinioi* Pauw, *Oidipous* Lobeck, *Iphigeneia* or *Hiereiai* Fritzche. Aeschylus may be speaking of Eleusis, where the initiates bore torches. But cp. *Eumenides* 1022.

#### FRAGMENT 215

Scholiast on Sophocles, *Oedipus Coloneus* 1049.

I thrill with the rapture of this mystic rite.

*Eleusinioi* Pauw, *Bakchai* (=Bassarai) Hartung.

#### FRAGMENT 216

Scholiast on Theocritus, *Idyll* ii. 36; cp. Aristeides, *Athena* 17 (vol i. 27).

Lady Hecate, before the portal of the royal halls

*Aigyptioi* Tittler, *Dionysou trophoi* Hartung.

FRAGMENT 217

Stobaeus, *Anthology* ii. 8. 10 (Wachsmuth ii. 155), Menander, *Single-verse Maxims* 679.

Fortune is for all, judgment is theirs who have won it for themselves.

FRAGMENT 218

Stobaeus, *Anthology* iii. 3. 11 (Hense iii. 194) MA, om. S.

Who knows things useful, not many things, is wise.

FRAGMENT 219

Stobaeus, *Anthology* iii. 3. 14 (Hense iii. 195) MA, om. S.

Truly even he errs that is wiser than the wise.

FRAGMENT 220

Stobaeus, *Anthology* iii. 4. 18 (Hense iii. 223).

Verily a prosperous fool is a heavy load.

FRAGMENT 221

Stobaeus, *Anthology* iii. 18. 12 (Hense iii. 515); cp. Athenaeus, *Deipnosophists* x. 31. p. 427F omitting the source.

Bronze is a mirror of the face, wine of the mind.

*Argô* Hartung.

FRAGMENT 222

Stobaeus, *Anthology* iii. 27. 2 (Hense iii. 6110, Arsenius, *Violet-bed* in *Paroemiographi Graeci* i. 579. 25).

Oaths are not surety for a man, but the man for the oaths.

*Perrhaibides* Hartung.

FRAGMENT 223

Stobaeus, *Anthology* iii. 29. 31 (Hense iii. 630).

God loves to help him who strives to help himself.

From Euripides, according to Arsenius, *Violet-bed* in *Paroemiographi Graeci* ii. 712. 13.

FRAGMENT 224

Stobaeus, *Anthology* iii. 29. 24 (Hense iii. 632), Menander, *Single-verse Maxims* 297.

'Tis seemly that even the aged learn wisdom.

FRAGMENT 225

Stobaeus, *Anthology* iii. 34. 5 (Hense iii. 683) SM, om. A.

Ere thou utterest words such as these, thou must bite thy lips.

FRAGMENT 226

Stobaeus, *Anthology* iv. 4. 14 (Hense iv. 187).

For successful rascals are insufferable.

FRAGMENT 227

Stobaeus, *Anthology* iv. 34. 44 (Hense v. 838), Apostolius in *Paroemiographi Graeci* ii. 686. 3.

For mortal kind taketh thought only for the day, and hath no more surety than the shadow of smoke.

*Niobê Hartung.*

#### FRAGMENT 228

Stobaeus, *Anthology* iv. 50. 7 (Hense v. 1022).

For age is more just than youth.

#### FRAGMENT 229

Stobaeus, *Anthology* iv. 53. 17 (Hense v. 1102) SA, om. M,  
Menander, *Single-verse Maxims* 193.

Death is rather to be chosen than a toilsome life; and not to be born is  
better than to be born to misery.

*Oidipous Hartung*; Euripides, L. Dindorf.

#### FRAGMENT 230

Strabo, *Geography* vi. 6. p. 258.

Whence it shall bear the name Rhegium

*Glaukos pontios Hermann, Promêtheus Iyomenos Schültz.*

At Rhegium Sicily was broken off (*aporrhêgnym*) from the mainland  
by an earthquake.

#### FRAGMENT 231

Strabo, *Geography* viii. 7. 5. p. 387 (ll. 2-3 in the Cozza-Luzzi MS.);  
l. 3 Stephen of Byzantium, *Lexicon* 707. 13; cp. Photius, *Lexicon*  
492. 10.

Hallowed Bura and thunder-smitten Rhypae, and Dyme, Helice and  
Aegeira and precipitous, sacred Olenus

All these places are in Achaea.

*Glaukos pontios Hartung, Kares ê Eurôpê Meineke, Danaïdes M.*

Schmidt.

#### FRAGMENT 232

Strabo, *Geography* ix. 1. 9. p. 393.

Aegina yonder lies towards the southern blasts.

*Salaminiai* Wagner. A description of the position of the ancient city of Salamis.

#### FRAGMENT 233

Anonymous Grammarian in *Lexicon Vaticanum* (cod. Vaticanus Graecus 12) s.v. akmên.

But as yet all the cymbals that raised a din

#### FRAGMENT 234

Aristophanes, *Frogs* 1431, *Palatine Anthology* x. 110, Suidas, *Lexicon* s.v. *ou chrê* and *skymos*; l. 1 Macarius, *Rose-bed* vi. 71; ll. 2-3 quoted by Plutarch in reference to Alcibiades in his *Life* 16.

One must not rear a lion's whelp in the State [best of all not to rear a lion in the State]; but if one be reared to his full growth, we must humour his ways.

Compare *Agam.* 717 ff.

L1. 1 and 3 *Danaïdes* Hermann.

#### FRAGMENT 235

Thomas Magister, *Collection of Attic Nouns and Verbs* 238.8

Nobly to die were better than to save one's life.

*Hept epi Thêbas* Thomas Magister, but *mallon enoikôteros* (cp. l. 673) is lacking in his citation.

### FRAGMENT 236

Stobaeus, *Anthology* i. 3. 24 (Wachsmuth i. 56), Theophilus, *To Autoloycus* ii. 37. p. 176.

For, of a truth, the doer is bound to suffer.

Probably from Sophocles (Fragment 229 Jebb-Pearson), but ascribed to Aeschylus because of *Choëph.* 313.

### FRAGMENT 237

Aristophanes, *Frogs* 704 with Scholiast.

With our lives in the clasp of the waves

Archilochus 25, but ascribed to Aeschylus by Didymus.

### FRAGMENT 238

Strabo, *Geography* viii. 3. 8. p. 341, Eustathius on *Iliad* 305. 534.

Possessing as their allotted share all Cyprus and Paphos

*Danaïdes* or *Thalamêpoloi* (sic) Hartung; from Archilochus according to Meineke.

### FRAGMENT 239

Clement of Alexandria, *Miscellanies* v. 14. p. 727, Eusebius, *Preparation for the Gospel* xiii. 13. p. 689B, [Justin Martyr,] *On Monarchy* 2. 130.

Set God apart from mortal men, and deem not that he, like them, is fashioned out of flesh. Thou knowest him not; now he appeareth as fire, unapproachable in his onset, now as water, now as gloom; and he, even himself, is dimly seen in the likeness of wild beasts, of wind, of cloud, of lightning, thunder, and of rain. Ministers unto him are sea, and rocks, and every spring, and gathered floods; before him

tremble mountains and earth and the vast abyss of the sea and the lofty pinnacles of the mountains, whensoever the flashing eye of their lord looketh on them. For all power hath he; lo, this is the glory of the Most High God.

Aeschylean authorship has generally been rejected since Grotius. The Fragment was ascribed to Aeschylus in antiquity probably because of its lofty conception of God.

#### FRAGMENT 240

Plutarch, *Consolation to Apollonius* 29. 116F, Stobaeus, *Anthology* iv. 4. 36 (Hense v. 967).

This is the mark of men just and wise as well – even in calamity not to cherish anger against the gods.

From Aeschylus (Plutarch), *Myrmidones* E. A. J. Ahrens, *Niobé* Burmeisters; from Euripides (Stobaeus: Nauck Frag. 1078).

#### FRAGMENT 241

Spoken by Aeschylus to Aristophanes, *Frogs* 886-7 (see Scholiast); l. 1 assigned to Aeschylus in inferior MSS. (not in Ven. or Rav.).

O Demeter, thou that didst nourish my soul, grant that I be worthy of thy Mysteries!

*Eleusinioi* Butler.

#### FRAGMENT 242

Athenaeus, *Deipnosophists* x. 85 p. 457B.

Having won a glorious victory in battle

Assigned to Aeschylus by Nauck.

#### FRAGMENT 243



Hesychius, *Lexicon* s.v. *empedês*.

May Hades, whose portion is the earth, seize and fetter thee!

Assigned to Aeschylus by Burges.

Text and application are uncertain. Possibly Hades is called “landowner” to contrast his distinctive domain from that of Zeus and of Poseidon.

#### FRAGMENT 244

Hesychius, *Lexicon* s.v. *Tirynthion plintheuma* and *Kyklôpôn edos*.

Walled Tiryns, the Cyclopes’ seat.

Assigned to Aeschylus by Nauck. The two glosses were joined by Meineke.

#### FRAGMENT 245

Lucian, *The Fly* 11 (Sommerbrodt iii. 121).

Shameful is it that the fly, with courageous might, should leap upon men’s bodies to glut itself with blood, yet men-at-arms should dread the foeman’s spear.

Assigned to Aeschylus by Bergk.

#### FRAGMENT 246

Marcus Antoninus, *Meditations* 7. 51.

When a storm bloweth, sent of the gods, we needs must endure it, toiling without complaint.

Assigned to Aeschylus by Wagner.

#### FRAGMENT 247

Plutarch, *How a Young Man ought to hear Poems* 13. 35E, *How to Profit by our Enemies* 5. 88F.

ALC. Thou art near akin to a woman that brought death upon her husband.

ADR. And thou, with thine own hand, didst slay the mother that bare thee.

*Epigonoï* Wagner. Brunck and Hermann ascribed the verses to Sophocles' *Epigonoï*.

L. 1 spoken by Alcmeon, son of Amphiaraüs and Eriphyle, l. 2 by Adrastus, brother of Eriphyle. Eriphyle had been bribed by Polynices with the necklace of Harmonia to influence Amphiaraüs against his better judgment to join the first expedition against Thebes, from which he knew that he should not return alive (cp. *Seven against Thebes* l. 587). In the second expedition the most important person was Alcmeon, who killed his mother and went mad.

#### FRAGMENT 248

Athenaeus, *Deipnosophists* xiii. 14. p. 584D.

Cursed boy! What word is this that thou hast uttered?

From the *Epigonoï* of Aeschylus or of Sophocles (Wagner).

#### FRAGMENT 249

Plutarch, *On Superstition* 3. 166A.

But either thou art frightened of a spectre beheld in sleep and hast joined the revel-rout of nether Hecate

Assigned to Aeschylus by Porson

#### FRAGMENT 250

Plutarch, *On Love* 15. 758B.

For Night brought me not forth to be the lord of the lyre, nor to be seer or leech, but to lull to rest men's souls.

Assigned to Aeschylus by Hermann.

Spoken by Sleep.

#### FRAGMENT 251

Scholiast B on *Iliad* A 175, and cited by collectors of proverbs; Zenobius iv. 11, Gregory of Cyprus (cod. Leid. 2. 19, Mosq. 3. 53), Pseudo-Diogenianus iv. 95a.

Zeus looked late into his book.

Assigned to Aeschylus by Valckenaer.

A proverb concerning the delayed punishment of the wicked. The "book of Zeus" is the "book of life." Cp. *Eum.* 275.

#### FRAGMENT 252

Stobaeus, *Anthology* i., proem 1a (Watchsmuth 1. 15); cp. Plato, *Republic* vii. 522D.

Thereafter I ordered the life of all Hellas and of the allies, the life aforetime confused and like to that of wild beasts. First I invented number, all-wise, chiefest of sciences.

*Palamêdês*, Wachsmuth. Cp. Frag. 96, from that play.

#### FRAGMENT 253

Stobaeus, *Anthology* i. 3. 98 (Wachsmuth i. 57), Theophilus, *To Autolycus* ii. 37. p. 178.

Justice, voiceless, unseen, seeth thee when thou sleepest and when thou goest forth and when thou liest down. Continually doth she attend thee, now aslant thy course, now at a later time.

Assigned to Aeschylus by Hermann.

## FRAGMENT 254

Stobaeus, *Anthology* i. 6. 16 (Wachsmuth i. 87).

Sovereign of all the gods is Fortune, and these other names are given her in vain; for she alone disposeth all things as she wills.

Assigned to Aeschylus by Achsmuth.

Some “other names” of Tyche are *praktêrios Suppliant Maidens* 523, *sôtêr Agam.* 664, *hê eu didousa* Sophocles, *Oedipus Tyrannus* 1080.

## FRAGMENT 255

Stobaeus, *Anthology* iii. 4. 16 (Hense iii. 223).

One must not have a manner too swift-paced.

Assigned to *Phryges ê Hektoros lytra* by Hermann, who made Priam speak this verse, followed (as in Stobaeus) by “For none who hath been overthrown deems that he has been counselled well;” and let Priam, after two verses by Achilles, continue his reproach with the lines: “For this hastiness and lightness of mind hath oft brought mortals to misery.”

Nauck ascribed *sphaleis gar ktl.* to Chaeremon (Frag. 26), the two verses to Euripides (Frag. 1032).

## FRAGMENT 256

Hesychius, *Lexicon* s.v. methystades.

Like maids, wine-stricken and drunk with love

*Lykourgeia* Hermann, *Neaniskoi* Hartung.

## FRAGMENT 257

Hesychius, *Lexicon* s.v. *prosaourizousa*.

Moisture meeting a current from dry land (?)

Assigned to Aeschylus by Dindorf.

#### FRAGMENT 258

Hesychius, *Lexicon* s.v. *prosaitherizousa*.

Raising to the skies the missive flame

Intruded into *Agam.* 301 by Dindorf.

#### FRAGMENT 259

Aelian, *Historical Miscellanies* xiii. 1.

Shooting upward, [the flame] flashed forth like lightning.

Placed after *Agam.* 301 by Meineke, after l. 307 by Wecklein.

#### FRAGMENT 260

Stobaeus, *Anthology* iii. 20. 13 (Hense iii. 541).

Words do provoke to senseless wrath.

A corruption or variation of *Prom.* 380.

#### FRAGMENT 261

Strabo, *Geography* iv. 1. 7. p. 182.

The black North, a blast violent and chilling, descends in a tempest.

*Promêtheus lyomenos* Teuffel.

Probably from a description of the *Lithôdes*, the Stony Plain; cp. Frag. 112.

#### FRAGMENT 262

Clement of Alexandria, *Miscellanies* ii. 15. p. 462: l. 2 cited, without the poet's name, by Plutarch, *On Moral Virtue* 6. 446A, Stobaeus,

*Anthology* ii. 7. 10a (Wachsmuth ii. 89).

Naught escapes me whereof thou admonishest me; yet, for all my resolve, Nature constrains me.

*Laïos* Gataker, Euripides *Chrysippos* Valckenaer.

#### FRAGMENT 263

Trypho, *On Tropes in Rhetores Graeci* viii. 738, who saw that *pheidolia* (which generally means “sparing”) is here used in the sense of *akibeia*, “accuracy”; cp. Gregory of Corinth, *Tropes* viii. 767, Moschopulus, *Opsuscula Grammatica* 76.

Teucer, plying his bow with sure aim, stayed the Phrygians as they would overleap the foss.

*Salaminiai* Hermann, *Myrmidones* Anon. in Welcker; Sophocles *Teukros* Blomfield. From a description of the battle in TH 266 ff.

#### FRAGMENT 264

Clement of Alexandria, *Miscellanies* ii. 15. p. 462; ll. 1-2 Letronne, *Les Papyrus grecs* p. 96.

So then 'tis true – no misery gnaws a free man's soul like dishonour. Thus do I suffer, and the deep stain of my calamity ever stirs me from the depths, agitated as I am by the piercing goads of frenzy.

*Thrêssai* Süvern.

Spoken by Ajax before his suicide (Clement).

#### FRAGMENT 265

Plato, *Republic* viii. 550C.

Another man stationed against another State

Quoted by Plato as from Aeschylus, but probably a playful allusion

to *Seven against Thebes* (cp. ll. 451, 570).  
From a lost play, Herwerden.

#### FRAGMENT 266

Aristophanes, *Frogs* 1400.

Achilles has thrown two aces and a four.

Of unknown source (Aristarchus), *Myrmidones* (a late Scholiast).  
Now generally assigned to Euripides (Frag. 688), whose Telephus is  
said, on poor authority, to have represented the heroes as dicing.  
Dionysus, who quotes the verse in Aristophanes, implies that he  
verse is as bad as the throw. Three dice were used, the highest cast  
being a triple six (Agam. 33).

#### FRAGMENT 267

Strabo, *Geography* xii. 8. 2. p. 572, and in collectors of proverbs;  
Gregory of Cyprus iii. 99, Macarius, *Rose-bed* viii. 83, and other late  
writers.

The boundaries of the Mysians and the Phrygians are distinct.

Assigned to Aeschylus by Hermann.

#### FRAGMENT 268

Eustathius on *Odyssey* 1484. 49.

The Cilisian country and the haunts of the Syrians

Phryges Bergk (epistrophai occurred in this play according to  
Hesychius, *Lexicon* s.v.).

Frag. 267 may have been followed immediately by Frag. 268  
(Nauck).

## ELEGIAC FRAGMENTS

### FRAGMENT 269

Theophrastus, *History of Plants* ix. 15; cp. Pliny, *Natural History* xxv. 11 (5).

The race of the Tyrrhenes, a nation that maketh drugs

### FRAGMENT 270

Plutarch, *Concerning the Fortunes or Virtue of Alexander the Great* ii. 2. p. 334D, cp. *Table Talk* ii. 5. 2. p. 640A; and without naming the poet, *Concerning the Fortune of the Romans* 3. 317E, *Comparison of Cicero and Demosthenes* 2, Eustathius on *Iliad* 513. 33.

[A warrior,] sturdy, heavy-armed, terrific to the foe



## EPIGRAMS

### FRAGMENT 271

*Palatine Anthology* vii. 255.

On other Thessalian champions. Dark Fate likewise laid low these valiant spearmen defending their fatherland, rich in sheep. But living is the glory of the dead who of old, steadfast in battle, clothed themselves in Ossa's dust.

### FRAGMENT 272

*Life of Aeschylus* in the Medicean and many other MSS, ll. 1-2 Plutarch, *Of Banishment* 13. 604F. Eustratius on Aristotle, *Nicomachean Ethics* iii. 2. p. 1111a; ll. 3-4 Athenaeus, *Deipnosophists* xiv. 23. p. 627C.

This tomb hideth the dust of Aeschylus, an Athenian, Euphorion's son, who died in wheat-bearing Gela; his glorious valour the precinct of Marathon may proclaim, and the long-haired Medes, who knew it well.

Athenaeus and Pausanias (i. 14. 5) state that the epigram was written by Aeschylus himself. The *Life* states that it was inscribed by the Geloans on the public tomb in which he was buried with splendid honours as the cost of their city.

# GLAUKOS PONTIOS

## FRAGMENT 273

Ed. Pr. Lobel, *P. Oxy.*, vol. 18, no. 2159 with Plate I.

Lobel suggests that this is part of a speech by Glaucus himself describing the miracle of the *aeizôos poa* (cf. fr. 15, 16). But Glaucus before his transformation was a fisherman, not a cowherd as the speaker seems to be; l. 6 looks as if the speaker is protesting that the oddness of his story must not be set down to his blindness or frivolity; and Siegmann seems likely to be right in suggesting that an old herdsman is here describing to an incredulous listener an appearance of the transformed Glaucus. Siegmann and Cantarella think we have first part of a dialogue, then a continuous speech; Siegmann beings the latter at l. 5, Cantarella at l. 8. But *isthi* in l. 4 is no certain evidence for this, and for all we know the whole fragment may belong to a single speech by a single speaker.

. . . foolish . . . whirlwind . . . few . . be sure. . . . And I still believe the certain witness of my own eyes. I was not blear-eyed or peering vainly to no purpose when I saw this fearful thing, this awful happening. You know, I am a countryman and of these parts; and I am always about the land here opposite Chalcis, and am used to accompany the grazing cattle from the byre to Messapion's<sup>1</sup> leafless lofty crag. And it was from here that my eye lit upon the miracle. When I had come to the bend of Euboea, about the headland of Cenaeon Zeus, right by unhappy Lichas' tomb . . . four-horse chariot . . .

1. Mt. Messapion is near Anthedon on the Boeotian shore of the Euripus; this is where the Glaucus legend is localised by Strabo 9. 405, and Pausanias 9. 22. 5 f.

# DIKTYOULKOI

## FRAGMENTS 274-275

(a) 274: ed. pr. Vitelli-Norsa, *Bulletin de la société royale d'archéologie d'Alexandrie*, no. 28. 1933, 155 with Plate.

(b) 275 : ed. pr. Lobel, *P. Oxy.*, vol. 18, 1941, no. 2161, 9, with Plate III.

This was the satyr-play that accompanied Aeschylus' trilogy about Perseus. Two of the plays were called *Phorcides* and *Polydectes*; the name of the third is not known. If it was the first of the trilogy, it presumably described the cruel treatment of Danaë by her father Acrisius; if it was the third, it may have described Perseus' coming to Argos and Acrisius' death (see Pfeiffer, l.c., 20; Howe, *A.J.A.* 57, 1953, 269).

Fr. 274 describes how two people catch sight of the chest containing Danaë and the infant Perseus as it appears near the shore of the small Aegean island of Seriphos. The usual legend was that it was fished up by Dictys, the brother of Polydectes, king of that place; considering the proverbial insignificance of Seriphos there is nothing odd in the king's brother being a fisherman. Dictys must be one of the speakers; who is the other? Possibly it is a companion of a slave of his; but the limitation on the number of the actors makes against this. Settle thinks that the Chorus of satyrs is already on the stage, and that one or more of its members speaks during this scene; but it seems likelier that the Chorus arrives in answer to the call for help in ll. 17 f., just as the Chorus of Aristophanes' *Peace* is summoned by a very similar appeal (269 f.). Perhaps the likeliest companion for Dictys during this scene is the father of the satyrs, Silenus.

What are the satyrs doing on Seriphos? Perhaps Aeschylus accounted for their presence by the legend of their pursuit of the pirates who carried off Dionysus (cf. Euripides' *Cyclops*). It may be that they are temporarily enslaved there, perhaps to Polydectes, as they are to

Polyphemus in the *Cyclops*. Dictys' companion seems to be there to help him; and it may be that Silenus has come fishing with him as his assistant.

There is no certain means of knowing which lines are spoken by Dictys and which by his companion. Like all others except Setti, I have assumed that there are only two speakers; but I have preferred to make Dictys the second, not the first, of these. The chest is said to have been fished up by Dictys, and the first speaker has been identified with Dictys on the ground of l. 12, where the net is called his. But it is doubtful if the ethic dative shows that the net is regarded as the special property of either speaker; they may well have one net between them, and the words may simply mean, "What have you there in the net?" I suspect that Dictys was the more observant and less excitable of the two companions; but there is no knowing which he really was. If the other speaker really is Silenus, and if the net was in any sense his, he may have based his claim to Danaë later on this fact; compare the behaviour of Gripus in Plautus' *Rudens*.

Fr. 275 begins with a solemn offer of protection made to Danaë by an unknown speaker. Danaë's response is to appeal to the gods for help. There follow 14 lines of what look to have been choriambic dimeters, spoken by the Chorus. Next comes a passage of glyconics and pherecrateans 22 lines long, in which the unknown speaker tries to captivate the child by describing the delights of hunting that he will enjoy when he, the speaker, is his stepfather. The Chorus next calls, in anapaestic dimeters, for the immediate conclusion of the marriage.

Who is the unknown speaker of 765-72 and of 798-820? If Lobel is right in suggesting that 799-800 may have meant "Damme if I am not glad . . .", with the speaker referring to himself, as people sometimes do in utterances of this kind, 798-820 will have been spoken by Dictys. But as Lobel says (p. 9), one need only reject this suggestion to make it possible to assign the parts differently. And the suggestion is a very long way from being certain. It may be that the speaker is expected to say "If damn me," but gets a comic effect by

saying instead, "If . . . , damn *Dictys*" (*Dictys* being his rival); or it may be that the apodosis to the "if" clause came in the lost portion of the text that precedes it, and that a new sentence begins at the beginning of l. 800. Now whoever speaks these lines is evidently in close collusion with the satyrs, as their following anapaests show. Can the person thus closely associated with the satyrs have been *Dictys*? Nothing can be more unlikely. A reliable clue to his identity is given by his holding out to the child the delights not of fishing, but of hunting. There cannot have been much game on *Seriphos*; but the description of the woodland life is just what might be expected from the other obvious possible speaker, *Silenus*, father of the satyrs.

It is reasonable to suppose, with *Siegamm*, that *Dictys*' call for help in hauling in the heavy chest was answered by the satyrs; that they helped him bring his catch to land; that *Dictys* and the satyrs quarrelled over what should be done with *Danaë*; and that *Dictys* went off to get help. Who will have spoken 765-72? These cannot be the last words of *Dictys* before departing, for we would not then understand why instead of answering *Danaë* implores the gods for help. They must have been spoken by *Silenus*; 770-2 looks like a piece of the same grotesque wheedling as *Silenus*' later speech contains.

We know from a stichometrical mark opposite l. 800 that the first line of this fragment was l. 765 of the play. *Kamerbeek* insists that an Aeschylean satyr-play cannot have had many more than 800 lines; and that since other plays by Aeschylus ended with marching anapaests, therefore this one must have ended with the marching anapaests that begin at 821. As we have no idea of the average length of an Aeschylean satyr-play, and as we have no possible ground for insisting that the marching anapaests must have brought the play to a close, his argument lacks cogency. And if the conclusions drawn above are not hopelessly wrong, we must infer that *Dictys* returned with a party of his friend and forced *Silenus* to give up his booty.

The view of *Mette* and *Kamerbeek* that *Dictys* and *Silenus* are somehow one and the same person seems to me very improbable

indeed. The rescue of a distressed beauty from the satyrs was a not uncommon theme in satyric drama; Amymone, Iris and even Hera were all beset by satyrs (see Guggisberg, *Das Satyrspiel*, Diss. Zürich, 1947, 63). And the red-figure lecythos illustrated in *Ath. Mitt.* 1891, plate IX (cf. Buschor, *ibid.*, 1927, 230, and *Satyrtänze und Frühes Drama* 105, with Abb. 80) illustrates what may happen when an unprotected female arrives at a lonely island where there are satyrs who in Buschor's words "are suffering severely from the lack of nymphs."

#### FRAGMENT 274

? — Can you see . . . ?

DICTYS. — I can see. . . .

? — What do you want me to look out for? . . .

DICTYS. — In case anywhere . . . in the sea. . . .

— Not a sign; so far as I can see, the sea's a mill-pond.

DICTYS. — Look now at the crannies of the cliffs by the shore.

? — All right, I'm looking. . . . Good Lord, what am I to call this! Is it a monster of the sea that meets my eyes, a grampus or a shark or a whale? Lord Poseidon and Zeus of the deep, a fine gift to send up from the sea . . . !

DICTYS. — What gift of the sea does your net conceal? It's covered with seaweed like. . . . Is it some warm-blooded creature? Or has the Old Man of the Islands sent us something in a chest? How tremendously heavy it is! the work's not going ahead! I'll shout and raise an alarm. HALLO THERE! Farmers and ditchers, this way, all of you! Herdsmen and shepherds, anyone in the place! Coastal folk and all you other toilers of the sea! . . .

1. The context suggests that *gerôn nêsaios*, "the Old Man of the Islands," may have been identical with the *halios gerôn*, "the Old Man of the Sea." But the text is partly conjectural, and the assumption is not a safe one.

Pfeiffer (l.c. 18, cf. *ibid.* 11) thinks the words *gerôn nêsaios* refer to Dictys' companion. If so, why is he referred to in the third person, as their being in the nominative case seems to imply?

SILENUS.

[765] . . . I call upon . . . and the gods to witness what I now proclaim to the whole company. But whatever you do, don't rush recklessly away from us; understand at last and accept me as a most kindly protector and supporter. Why, look, the boy is greeting me with friendly words, as he would his respected grandmother. Won't he always be the same towards me, as time goes on?

DANAË

[773] Rivers of Argos and gods of my fathers, and you, Zeus, who bring my ordeal to such an end! Will you give me to these beasts, so that they may outrage me with their savage onslaughts, or so that I endure in captivity the worst of tortures? Anyhow, I shall escape. Shall I then knot myself a noose, applying a desperate remedy against this torture, so that no one may put me to sea again, neither a lascivious beast nor a father? No, I am afraid to! Zeus, send me some help in this plight, I beg you! for you were guilty of the greater fault, but it is I who have paid the full penalty. I call upon you to set things right! You have heard all I have to say.

CHORUS.

[786] Look, the little one is smiling sweetly as he looks on his shining raddled bald pate. . . . *Qualis vero amator mentularum est hic pusillus!*

[SILENUS.]

[788] . . . if I don't rejoice in the sight of you. Damnation take Dictys, who is trying to cheat me of this prize behind my back! [To Perseus.] Come here, my dearie! [He makes chuckling noises.] Don't be frightened! Why are you whimpering? Over here to my sons, so that you can come to my protecting arms, dear boy — I'm so kind — , and you can find pleasure in the martens and fawns and the young porcupines, and can make a third in bed with your mother and with me your father. And daddy shall give, the little one his fun. And you shall lead a healthy life, so that one day, when you've grown strong,

you yourself — for your father's losing his grip on his fawn-killing footwork — you yourself shall catch beasts without a spear, and shall give them to your mother for dinner, after the fashion of her husband's family, amongst whom you'll be earning your keep.

## CHORUS

[821] Come now, dear fellows, let us go and hurry on the marriage, for the time is ripe for it and without words speaks for it. Why, I see that already the bride is eager to enjoy our love to the full. No wonder: she spent a long time wasting away all lonely in the ship beneath the foam. Well, now that she has before her eyes our youthful vigour, she rejoices and exults; such is the bridegroom that by the bright gleam of Aphrodite's torches. . . .



# THEÔROI Ê ISMIASTAI

## FRAGMENT 276

Ed. pr. Lobel, *P. Oxy.*, vol. 18, no. 2162, with Plates IV and V.

These fragments are preserved on two sheets of papyrus (1 and 2), each containing two columns of writing; of these columns, 1 (i) and 2 (ii) are mostly readable, but only the bottom part of 1 (ii) and only the top part of 2 (i) are preserved. Were the two sheets in fact consecutive, so that 2 (i) supplies the top and 1 (ii) the bottom of the same column, a column that stood in the text between 1 (i) and 2 (ii)? Lobel says that this cannot be determined, but that the possibility cannot be excluded; Snell (in *Hermes*, l.c.) boldly assumes that it is so. The sense yielded by the text at the three points where the fragments would join one another ought to resolve this question; these points fall between lines 35 and 36, between lines 53 and 61 and between lines 72 and 73 in the text printed below. At the first two points, the text is too deficient for the sense to furnish any evidence either way; but at the third the sense given by the join is good. I have therefore followed Snell in printing the text in accordance with this suggestion, but not without considerable misgivings. If 1 (ii) and 2 (i) really belonged to the same column, one would expect the pattern of the fibres to make this clear: but it does not. There is a small fragment (1 (b)) which if this is right must come from the middle of the column containing 1 (ii) and 2 (i); but it cannot be fitted to either of these fragments.

In view of the length of these fragments, it is remarkable that we can make out so little of the subject-matter. *theôroi* could mean “spectators” or “members of a sacred embassy”; and since the text shows that the satyrs of the Chorus mean to compete in the Isthmian games, the title probably indicates that they came there as members of a sacred embassy, presumably sent or conducted by Dionysus in honour of Poseidon.

Our portion of the text begins with the satyrs, thanking someone for exact likenesses of themselves, which they then proceed to nail up upon the temple of Poseidon Isthmios, with the remark that they will frighten away strangers. The strangers will presumably be frightened, as Snell suggests, because they will think they have come to a place like the palace of Oenomaus with its display of severed human heads. We are told that the likenesses are painted (l. 12); but that does not rule out their being sculptures rather than pictures. Eduard Fraenkel has suggested that they are antefixes, the upright ornaments placed along the cornices of Greek temples, originally in order to mask the ends of the covering tiles that protected the joints between the rain-tiles, and customarily shaped like masks. Satyr-masks were sometimes used as antefixes, and the practice may well have suggested this scene; it is not, of course, meant that the satyr's portraits are antefixes, since antefixes cannot be nailed up or taken down at will. The fright which the portraits are likely to give to the satyrs' mother or to any strangers makes it likely that such portraits, and probably the art of portraiture itself, are thought of as being unusual or even new at the time in question.

A new character now enters the stage; he has been looking for the satyrs, and grimly remarks that he has known where to find them. He remarks on them what are probably the effects of the practice known as *ligatura praeputii*, one which was often adopted by Greek athletes in training and which satyr-athletes on several vases are shown as adopting; on this and on the similar but distinct Roman practice of *infibulatio*, see Dingwall, *Male Infibulation*, London, 1925, and Brommer, *Satyrspeler* 74. The satyrs should be giving their minds to the dance, says this personage, but instead they have learned new habits, and are exercising their arms and wasting his money (or "ruining his property"?). Between lines 35 and 65 very little can be made out; but it looks as if either the Choragus or a Silenus like those of the *Ichneutae* and the *Cyclops* replied to this speech with one in which he complained of the discomforts which the satyrs have endured while in the other speaker's service and declared that they would no longer obey his orders. Lines 53-60 are missing. When we pick up the thread, the other speaker is replying. "You say I am no

good at iron-work,” he says, “but am a cowardly, womanish creature”; then he repeats his former reproaches, and threatens to be avenged. Finally he draws the attention of the satyrs to somebody or something near at hand.

The satyrs now repeat their refusal to leave the temple (80-4). L. 85 seems to be addressed to a new character, who has brought with him, he says, newly-made objects straight from adze and anvil. He offers the first of these to the satyrs, who refuse it with alarm. “What am I to do with this?” they ask, and are told in reply that they are to use it in practising the new craft that they have adopted (91-2). This presumably means athletics (cf. 35). A dangerous object is made with an adze may well be javelin, as Snell suggests.

Silenus (or the Choragus) now says to the other person, “What will you do in return if I let you sail?” (l. 93: Lobel’s suggested restoration of this line, which Snell ignores, seems almost unavoidable). The other replies that he will be a good comrade to him at the Isthmian games. Then Silenus may have said that the other character “will go on board” (l. 95). Soon after that, the text breaks off.

The character who quarrels with the satyrs is very probably Dionysus, their usual master. It might be Silenus, in which case the part which I have suggested might belong to Silenus would belong to the Choragus; but Snell rightly observes that the reproach of being a *gynnis* is much more appropriately levelled against Dionysus (cf. fr. 31, etc.). It seems that the satyrs have been brought by Dionysus to the Isthmus as members of a sacred embassy to the Isthmian games. Once arrived, they have decided to compete in the games themselves, and have slipped off to practise them instead of dancing. Perhaps Dionysus had meant them to give a display of their usual dances or to enter for the choral contest. They are encouraged in this behaviour by a character who first brings them their portraits meant apparently to scare off rival competitors, and then implements, very likely javelins, that will be useful in the games. (If the javelin-throwing competition was already in existence, the javelin could not be a new invention;

but perhaps these were the first javelins equipped with the *agkylê* (Lat. *amentum*), a device which makes them a good deal easier to aim; see Saglio in *Darember-Saglio* i, 226).

Who can this other character be? Snell suggests that it is Sisyphus, the crafty king of Corinth, who figured in satyr-plays by all the three great tragedians. Sisyphus, according to one story, founded the Isthmian games, and Snell thinks the play may have dealt with their foundation. Corinth was a famous centre of craftsmanship; Sisyphus himself is credited with *philotechnia* as well as with *panourgia* by Diodorus 6, fr. 6, 3 and is coupled with the famous smiths, the Cercopes and the Telchines, by Aelian, *De nat. anim.* 6, 58. Snell also suggests that a fragmentary text (*P. Oxy.* 2250, in vol. xx, 12) in which a rich king is addressed in marching anapaests, may come from an address to Sisyphus by the Chorus of this play.

This suggestion might possibly be right, but there is very little positive evidence in its favour. There is no suggestion in the text that this is the first performance of the Isthmian games: if it were, Aeschylus as an Athenian might be thought likely to prefer the legend that made Theseus their founder. Nor is there any real evidence for Sisyphus as a craftsman. *philotechnia* in Diodorus must mean much the same as *panourgia*, and Aelian compares Sisyphus to the Cercopes and Telchines in point of cunning, not of craftsmanship. No tradition connects Corinth with the origins of representative art or of weapons; its fame as a centre of craftsmanship belongs to historic rather than to heroic times. A more positive objection to the theory is the difficulty of reconciling it with Lobel's very probably restoration of l. 93. Why should Sisyphus ask the satyrs "to let him sail" or "to take him on board"? As for *P. Oxy.* 2250, it might have occurred in any number of different contexts, and there is no substantial reason for connecting it with this play.

It is worth exploring other possibilities, provided one remembers that certainty is not likely to be attainable. It seems likely that the maker of the portraits and weapons may be one of the great artificers of mythology. At l. 7 one of the likenesses is called *to Daidalou*

*mimêma*. This has been taken to mean “the likeness like one by Daedalus.” But a more natural sense would be “the likeness by Daedalus.” Can Daedalus be the maker of the portraits and the javelins?

Daedalus is often said to have invented the art of sculpture (see Apollodorus 3. 15. 9, Hyginus, *Fab.* 274). He was also the inventor of carpentry and several of its instruments, including the adze (Pliny, N.H. 7. 198). He was by origin a noble Athenian, a kinsman of Theseus (Cleidemus ap. Plutarch, *Theseus* 19, etc.), and had to leave Athens because he killed his nephew out of jealousy at his superior skill. Is Daedalus at the Isthmus, trying to persuade the satyrs to take him on their ship, perhaps so that he can get to Crete? Daedalus certainly figures in the *Daedalus* and *Camici* of Sophocles, either or both of which may have been satyric, apart from the comedies by Plato and Aristophanes called after him.

But there is a sculptor and smith even more renowned than Daedalus who is constantly portrayed on vases in the company of satyrs. This is Hephaestus. In spite of Wilamowitz (*Kleine Schriften* v. 11), there is good reason to believe that Hephaestus was sometimes referred to as *Daidalos* (see Pearson, *Fragments of Sophocles* i. 110 and literature there quoted). No legend about satyrs is more commonly depicted on vases than that of the Return of Hephaestus; of how Hera slighted her deformed son; of how he made for her a marvellous throne, which when she tried to rise from it held her fast bound; of how Ares tried to overcome Hephaestus by force and failed miserably; of how Hephaestus vanished from Olympus, so that no one was able to release his mother; and of how he was finally brought back by Dionysus and his satyrs, who had made him drunk (see Beazley, *Development of Attic Black-Figure* 31, 44; Brommer, *Jahrbuch des Deutschen Institute* 52, 1937, 198; id. *Satyrspiele* 23, 68, etc.). Wilamowitz’ guess that it formed the subject of a lost Homeric Hymn rests on insufficient evidence; but it was handled by Alcaeus (see Page, *Sappho and Alcaeus* 258 f.) and by Epicharmus in his *Kômastai ê Haphaistos*. The earliest Athenian work that we know to have treated this theme is the satyr-play *Hêphaistos* of the

tragedian Achaëus; but there must have been other satyr-plays that had the exile and return of Hephaestus as a principal or as a subsidiary theme.

Dionysus complains (l. 66 f.) that the satyrs reproach him with being no good at work in iron. This suggests that he may be being unfavourably contrasted with some other possible patron who is. It reminds us that there are several legends in which the satyrs figure as Hephaestus' workmen (see Pearson, *op. cit.*, ii. 136). And it recalls the problem set by a fairly numerous group of vases which feature what at first sight seems to be the Return of Hephaestus: only the figure on the ass and holding the smith's tools that we should expect to be Hephaestus turns out on closer inspection to be Dionysus (see Brommer, *Jahrb. Des Deut. Inst.* L.x., 206, with literature there quoted). It has already been suggested that there may have been a story of Dionysus stealing Hephaestus' tools. I cannot help suspecting that the giver of the portraits and the javelins may have been the exiled Hephaestus, eager for a lift on the satyrs' ship to escape those who are trying to fetch him back to Olympus; that Dionysus may have tried to punish Hephaestus for stealing his retainers by stealing his tools; and that finally Dionysus may have learned that Hephaestus was wanted on Olympus and have made the return of the tools conditional upon his surrender. But I put this forward only as a guess at the nature of facts that are not known.

[?]

[1] . . . seeing the portraits, wrought by super-human skill. And however you may act, you won't be guilty of irreverence.

[CHORUS]

[3] I'm very grateful to you for this: you're most obliging. Listen, all of you, and . . . in silence. Look and see whether this image could [possibly] be more [like] me, this likeness by the Skilful One; it can do everything but talk! Look at these! You see? Yes, come! Come! I bring this offering to the god to ornament his house, my lovely votive picture. It would give my mother a bad time! If she could see it, she'd certainly run shrieking off, thinking it was the son she brought

up: so like me is this fellow.

[12] Ho there! look upon the house of the Lord of the Sea, the Shaker of the Earth! and let each fasten up the likeness of his handsome face, a truthful messenger, a voiceless herald to keep of travellers; he'll halt strangers on their way by his terrifying look, Hail, King, hail, Poseidon . . . protector . . .

[DIONYSUS]

[23] I knew I'd find you, my good fellows! I won't apply to you the words, "I couldn't see that you were on your way." The road itself tells me this, and [the . . . , seeing these companions of yours], warned me of this and set me on the right track . . . cum decurtatas, tanquam murium caudas, mentulas vobis video. You've practised hard for the Isthmia; you haven't been slack but have trained properly. Well, if you'd been loyal to the old saying, you might have seen to your dancing instead. But you're playing the Isthmian competitor; you've learned new ways, and are keeping your arm-muscles in trim and wasting my money . . . So aren't you breaking your oath when you flout me? a curse on you . . .

[39] (Fifteen lines unintelligible, including "a slave or thrice a slave," "rightful master," "miserable bed and miserable sleepings-out," "in the (?wretched) . . . of this old . . .," "running away from . . . of a polyp," "Did I do anything . . . to you? Didn't I do you many . . .?" "Well, then, be brave and speak . . .," ". . . stay in the temple." Eight lines missing; fragments of two lines.)

[63] . . . covering with a shield . . . and you spread this story . . . and let loose a spate of words, venting your fury against me, saying that I'm no good at work in iron, but am a cowardly, womanish creature, not to be counted as a male. And now you have to hand these other new implements, the most detestable of all tools. And you abuse me and my dancing, for which I'm summoning together the people of the Isthmian land, and no one, young or old, stays away from these double rows of dancers if he can help it. But you are playing the Isthmian competitor, and with your wreath of pine-leaves you refuse

the ivy its due honour. Well, you'll weep for this, you'll weep tears that are not stung from you by mere smoke. But don't you see your darling close at hand?

[CHORUS]

[79] No, I will never leave the temple! Why do you keep threatening me so? I enter my new home, the Isthmian house of Poseidon. But you must direct these gifts to others.

[?]

[84] Since you like to learn of novelties like these, I'll bring these new toys, freshly made, straight from adze and anvil. Here's the first plaything for you.

[CHORUS]

[89] No, not for me! Give it to one of my friends!

[?]

[90] Don't refuse, my dear fellow! Why, think of the evil omen!

[CHORUS]

[91] How can one enjoy this thing? and how shall I use it?

[?]

[92] It is suited to the new craft which you've taken up.

[CHORUS]

[93] But what are you willing to do in return, if I let you sail?

[?]

[94] To be your comrade at the Isthmian games, a most agreeable pursuit.

[CHORUS]

[95] . . . bring . . . shall go on board . . . you shall go on foot . . . ankles.

1. Text very doubtful: see Summary.



2. *Ogtogterôzoydêlosêsthodoiporôn*: other editors read this as *outoi heterôs, ou, dêlos, ktl.* Prof. K. J. Dover makes the very attractive suggestion that the words I have put in inverted commas may be a quotation from one of Archilochus' beast-fables. But I can find no evidence to substantiate this.

3. Text very doubtful: see Summary.

4. Doubtless *erdoi tis ên hekastos eideiê technên*: "Let each other practise the craft he knows" (Lobel).

5. Worn by competitors at the Isthmian games in early times.

6. Emblem of Dionysus

# NIOBÊ

## FRAGMENT 277

Ed. Pr. Vitelli-Norsa, *Bulletin de la société royale d'archéologie d'Alexandrie* 28, 1933, 108, with Plate.

The Papyrus gives no direct indication of speaker or speakers. Are the words preserved spoken by one speaker or no? And is all or part of the fragment spoken by Niobe herself?

Let us first consider ll. 1-9. We know from Aristophanes (*Ran.* 911 f.) and from the ancient *Life of Aeschylus* (quoted below) that for the whole of the early part of the play Niobe remained veiled and silent. Do these lines come from a speech made by her, after she has at last broken her silence, or do they come from a description of her behaviour by some other character? Three passages look as though, if their text was complete, they would supply an answer to this question. But of these three passages two (1-4, 10-11) are mutilated at the vital point, and might be supplemented in accordance with either view. In l. 1, we might read either *anasten[ein echo or anasten[ein echei*. L. 11 would be most naturally filled in by a participle (e.g. *zêtôn, agôn*); but one cannot rule out the possibility that the poet wrote, e.g., *psuchês] komistra têde, ktl*: in which case Niobe would after all have been the speaker. Ll. 6-8 should furnish a more certain indication, especially since they are quoted, or rather paraphrased by Hesychius (cf. fr. 78). But unfortunately the text of the papyrus is almost certainly corrupt, nor does Hesychius help us to amend it with certainty.

Hesychius explains the word *epôzein* as follows: *epikathêsthai tois ôois. Aischylos Niobê metaphorikôs. ephêmenê taphon teknois epôze tois tethnêksin*. From this scholars have inferred that the epoimôzousa of the papyrus in l. 7 is corrupt. Those who think Niobe is not the speaker mostly suppose that the corruption arose from *epôze*<*I zôsa*> (Latte), and in l. 8 supply a participle; those who think

she is in l. 7 read *epôazousa* and l. 8 supply an aorist indicative.

The verbs *epôzô* and *epôazô* can both mean “to sit on eggs”; but also both can mean “to utter cries,” one deriving from *ô* and the other from *ôa*. (When they mean “to sit on eggs,” they should properly be written with adscript iota after the *ô*, but adscript iotas are so often omitted in papyri that the absence of this is of no significance.) Hesychius, or rather his authority, clearly thought that Niobe was compared to a hen; and some of those who share his view argue against Niobe’s being the speaker on the ground that she herself can hardly have made such a comparison. But the argument has no force, since Hesychius is unlikely to be right. The sense of “utter cries of lamentation” is far better suited to the context; nor is it reasonable to insist that Niobe’s silence must exclude the uttering of cries of lamentation. See Kloesel’s excellent treatment of this point.

Page rightly says that it would have been far easier for the MS. reading to be displaced by a paraphrasing word that would not destroy the sense than by a word that would destroy it; and this makes in favour of *epoimôzousa* as against *epôzei zôna*. But it is still unlikely that those who supply an aorist in l. 8 are right. Wolff’s *tritai]on* at the beginning of l. 6 is generally accepted. He compares *Vita Aeschylus* s. 6, where in all MSS. except M we read *en gar têi Niobêi heôs tritês hêmêras epikathêmenê tôi taphôi tôn paidôn ouden phthegetai*. The words *tritês hêmêras* may be a mere corruption of M’s reading *tritou merous*. But even if it is, *tritaion* or some other ordinal number is very probably right. Is it possible for *tritaion êmar . . . ephêmenê*, “I have been sitting . . . for two days,” to be followed by a main verb that is not present but aorist? Page explains his reading *eklausa* as being an instantaneous aorist, of the kind which in English is properly rendered by a present. But I know of no case of a present participle that is used closely with an indication of time, as *ephêmenê* is used with *tritaion hêmar*, being followed by an aorist main verb. Instantaneous aorists of this sort may be equivalent in sense to English presents, but they are not treated as presents in Greek syntax. I therefore think it likely that whatever was displaced by *epoimôzousa* must have included a main verb in the present tense

and that at the beginning of l. 8 we should supply a participle.

The favourite supplement of those who insist that Niobe must be the speaker is therefore unlikely to be right; but their main contention is not necessarily wrong. For *epoimôzousa* did not necessarily arise from *epôzei zôsa*. It may equally well have arisen from *epôzô zôsa*; and though the ugly repetition of *zô* may be thought to make against this reading, it is somewhat likelier to have given rise to the corruption in the papyrus than is *epôzei zôsa*. Hesychius, it is true, puts the verb in the third person; but since he is probably paraphrasing the text rather than quoting it, this consideration has little weight.

We are forced to conclude that the text as it stands offers no reliable means of determining whether Niobe speaks the lines or no. Those who argue that she does not contend that their tone is too calm and reflective to be suitable to her. I feel some sympathy with this argument, but it is not one that can be pressed far; though it may derive some strength from the reflection that ll. 10-11 look as if they are not spoken by or to Niobe. Not that this is certain.

Some scholars think the fragment is part of a dialogue, ll. 1-9 being spoken by an actor, 10-13 by the Chorus and the rest by the actor again. This cannot be ruled out, but is unlikely to be right. The question in ll. 12-13 looks like a rhetorical question of the kind that the asker himself at once proceeds to answer; for such a question and answer in Aeschylus compare, for instance, *P.V.* 500-4.

If the speaker is not Niobe, who else may it be? Latte suggested Niobe's nurse; others refuse to credit a nurse with so much *semnotês* and suggest Niobe's mother-in-law, Antiope. There is some reason to suspect that a nurse was mentioned in this play (see Lesky, l.c., p. 7); and as the single instance of the *Choephoroe* does not prove that all Aeschylean nurses were incapable of *semnotês*, the nurse has a shade the better claim. But we cannot know which of them it was, if it was either.

To sum up, we have not sufficient evidence to know whether Niobe is the speaker or no. Nor can we be quite sure that they belong to a single speaker, though it is likelier than not that this is so. I suspect, although I cannot prove, that this speaker was not Niobe, and my supplements are made accordingly. But I offer them with very little confidence.

1-3 The speaker does not mean to say: “She can only weep for Tantalus.” The speaker means to say: “She can only weep for the disastrous marriage which Tantalus made for her”; but this is expressed by means of the common construction exemplified, e.g., by Eur., *Med.* 37: *dedoika d'autên mê ti bouleuêi neon*.

But she can only lament over her luckless marriage, one that proved no haven, into which mighty Tantalus, the father that begot her and gave her away., forced her fortune's ship. For the blast of all manner of evil is striking against her house, and you yourselves can see the conclusion of the marriage. This is the third day she has sat by this tomb, wailing over her children, the living over the dead, and mourning the misfortune of their beauty. Man brought to misery is but a shadow. Mighty Tantalus will in due course come here; to bring her home will be the purpose of his coming. But what cause of wrath had the Father against Amphion, that he has thus ruthlessly destroyed his family, root and branch? Loyal as you are, I will tell you. A god causes a fault to grow in mortals, when he is minded utterly to ruin their estate. But none the less, a mortal must abstain from rash words, carefully nursing the happiness that the gods give him. But in great prosperity men never think that they may stumble and spill the full cup of their fortune. So it was that this woman, exultant in . . . beauty . . .

# PROMÊTHEUS PYRKAEUS

## FRAGMENT 278

Ed. pr. Lobel, *P. Oxy.*, vol. 20, no. 2245, with Plate I.

Aeschylus wrote certainly three and probably four plays about Prometheus; the extant *Prometheus Desmotes*, the *Prometheus Lyomenos*, the *Prometheus Pyrphoros*, which was probably either the first or the third play of the trilogy that contained the former two, and the *Prometheus Pyrkaeus*. The last-mentioned play was probably the satyr-play produced in 472 together with the *Persae*, the *Phineus* and the *Glaucus Potnieus*: see the hypothesis to the *Persae*. The play probably dealt with the bringing of fire to earth by Prometheus; and the numerous vases that show satyrs carrying fire in fennel-stalks, sometimes accompanied by Prometheus himself, are likely to be connected with it: see Beazley in *A.J.A.* 43, 1939, 618; *ibid.*, 44, 1940, 212; Brommer, *Satyrspiele* 44, 79. Fraenkel is almost certainly right in assigning this fragment to this play. Its subject-matter accords well with what is known of the *Pyrkaeus* (see fr. 117 with note); and both the dance and the allusion to the nymphs suggest satyric drama rather than tragedy. The lines may belong to the chorus of satyrs; but the reference to Prometheus in the third person does not preclude their belonging to Prometheus himself.

Terzaghi's case for attributing the fragment to the *Pyrphoros* rests on the word *chitôna* in l. 3. Satyrs, he says, do not wear chitônes and therefore the text cannot belong to a satyr-play. But even if we could be sure that this word referred to the dress of the Chorus, which we cannot, vases not infrequently show satyrs dressed like ordinary people. Of course we do not know to which play the fragment belongs; but there is no positive evidence in favour of Terzaghi's view.

. . . and . . . gracious kindness sets me dancing. [Throw down] your bright cloak by the unwearying light of the fire. Often shall one of

the Naiads, when she has heard me tell this tale, pursue me by the blaze within the hearth.

The nymphs, I know full well, shall join their dances in honour of Prometheus' gift!

Sweet, I think, will be the song they sing in honour of the giver, telling how Prometheus is the bringer of sustenance and the eager giver of gifts to men.

The nymphs, I know full well, shall join their dances in honour of Prometheus' gift!

(Fragments of six more lines, including “. . . shine . . . shepherd's (shepherds?),” “night-wandering dance . . . crowned with . . . leaves,” “deep thicket.”)

# SEMELE Ê HYDROPHOROI

## FRAGMENT 279

Ed. pr. Lobel, *P. Oxy.*, vol 18, no. 2164, with Plate I.

Ed. pr. Assigned this fragment to the *Xantriae*, because ll. 16-17 coincide with a quotation assigned by one of its quoters to that play. This quotation is fr. 84, the following authors preserve: (1) Plato, *Rep.* 381D; (2) Diogenes, *Epist.* 34, 2; (3) Scholiast on Aristophanes, *Frogs* 1344. These authorities in Lobel's words, "diverge strangely from each other and from the papyrus."

Only the scholion on Aristophanes names the *Xantriae*. Latte points out that we have good reason to think this play contained an account of the tearing to pieces on Mt. Cithaeron of Semele's nephew, Pentheus; the testimony of a scholion on *Eum.* 26, is borne out by fr. 85, whose words were spoken by Lyssa, the goddess of madness (see Dodds on Eur., *Bacchae* 977). It is hard to see how a play that contained this can also have contained a scene in which Hera appeared disguised as a begging priestess. But such a scene would fit well into another play which was part of the same trilogy, the *Semele*. Semele's ruin, according to the usual story, was brought about by Hera, who disguised as an old woman induced her to persuade Zeus to appear before her armed with his thunder. The versions of this legend known to us make Hera disguise herself as an old nurse. But these are all of much later date. In Aeschylus she may well have disguised herself as a priestess; and such a priestess may well have claimed to have arrived in Thebes from Argos, the centre of Hera's worship. (Nilsson's assumption that the invocation of the Argive nymphs proves that the scene of the play was Argos seems to me unsafe.) Latte points out that Asclepiades was a careless writer, and gives several examples of a quotation being mistakenly assigned to a play belonging to the same trilogy as that to which it really belongs. He rightly concludes that the balance of probability is in favour of the *Semele*, and not the *Xantriae*, being the play to which this



fragment belongs.

Ll. 1-11 seem to consist of choriambic dimeters, 12-15 of marching anapaests, 16-30 or lyric hexameters. The general sense of 1-15 cannot be guessed at with any certainty; but it seems reasonable to guess that the Chorus is describing the favours conferred by Zeus on Semele and praying that her good fortune may continue.

At 16-17, the reading of the papyrus seems to confirm the opinion of the commentator on Aristophanes that *oressigonoï* was not in the text, as Asclepiades supposed it was. Diogenes' *krênais* may be an explanatory gloss; and Latte's suggestion (printed below) is likely to be right. The nymphs of the Argive rivers were four of the daughters of Danaus, Hippe, Automate, Amymone and Physadeia. Danaus was descended from Inachus; and this, together with the fact that Inachus was the principal river of Argos, makes it natural for the nymphs to be called "daughters of Inachus." The nymphs were patronesses of marriage and childbirth (se Latte, p. 54). This is why brides and women who had just given birth performed a ceremonial ablution in the water of the particular spring consecrated by their city to this purpose. At Athens this was Enneakrounos (Thuc., 2, 15), at Thebes Ismenus (Eur. *Phoen.* 347), at Argos Atuomate (see Callim., fr. 65 Pfeiffer).

[?]

. . . anointed with unguents . . . not more than Hera . . . more arrogant . . . mighty . . . from afar. May there abide . . . life . . . the gods . . . among friendly . . . But may all the envious be absent, and all unseemly rumour. We pray that Semele's good fortune may ever steer a straight course. For . . . this other . . . Semele . . . Cadmus . . . the all-powerful Zeus . . . marriage.

[HERA]

Nymphs that speak the truth, honoured goddesses are they for whom I collect offerings, the life-giving children of Inachus the river of Argos. They are present at all the actions of men, at feasts and banquets and the sweet songs of marriage, and they initiate maidens

lately wedded and new to love. . . . kindly . . . eyes . . . of the eye . . .  
For unsullied modesty . . . is by far the best or adorners for a bride.  
And fruitful in children are the families of those to whom the  
nymphs shall come in kindness, with sweet disposition, . . . coming .  
. . both . . . harsh and hateful . . . when they come near. Many . . .  
husband . . . girdles . . .

## UNKNOWN PLAY (I)

### FRAGMENT 280

Ed. pr. Lobel, *P. Oxy.*, vol. 20, no. 2251, with Plate III.

A Chorus composed of female persons is lamenting for a hospitable person (or for such a person's house), one who (or which) has been visited by some grievous and, in their opinion undeserved, fate. Miss Cunningham thinks the fragment belongs to the *Aigyptioi*, the second play of the trilogy about the Danaids; she recalls the conjecture (see Hermann, *Opusc.*, ii, 323 f.) that the Argive king Pelasgus was killed in battle while protecting the Danaids against the sons of Aegyptus. But for all we know many hospitable persons may have suffered destruction in lost plays of Aeschylus; and there are positive objections to Miss Cunningham's view. One is that the name of the play *Aigyptioi* indicates that the sons of Aegyptus formed the Chorus; this compels Miss Cunningham to suggest that the Danaids may have formed an additional Chorus. There is an extra Chorus of handmaidens in the *Supplices*, and it is not impossible that there may have been an extra Chorus in the *Aigyptioi*. But the necessity of supposing that here is does not recommend the theory which involves it. Further, the letters *katask*[ in l. 3 are most easily explained by Snell's supplement, printed below; Miss Cunningham in the interests of her theory is driven to conjecture that *kataskaphenta* was written by mistake for *katasphagenta*. The verdict must be that the evidence is wholly insufficient to assign this piece to the *Aigyptioi* or to any other play.

L. 8: "the metaphor in *anaulon bregma* is not appreciably odder than in *kai psall' etheiran* (*Persae* 1062)": Lobel. One may speak of "plucking" the string of a musical instrument; and to speak of "plucking" one's hair is not unnatural extension of this usage. But is it easy to speak of the front of one's head as being "without the pipe"? Since the pipe was associated with joyful occasions, "without the pipe" might be used as equivalent to "joyless". (But Stinton

suggests *anaudon*, which may be right).

For look now, Zeus, lord of the law of host and guest, upon the destruction of the hospitable house! What kindness do the gods show to righteous men? Therefore I tear my hair with unsparing hand and beat my crown with joyless sound, lamenting with wailing your fortune. . . .

## UNKNOWN PLAY (II a)

### FRAGMENT 281

Ed. pr. Lobel, *P. Oxy.*, vol. 20, no. 2256, fr. 9, with Plate V.

This piece is written in the same hand as No. 282. In itself, this need mean no more than that both are by the same author (see Lobel in *P. Oxy.*, vol. 20, p. 29); but the content indicates that they may well come from the same scene of the same play. If so, it seems rather likelier than not that this piece came before the other; but one cannot be sure of this. The text presents several difficult problems of interpretation.

. . . girdling (?) . . . not to sow evil . . . (Then Peace is . . for mortals. And I praise this goddess; for she honours a city that reposes in a life of quiet, and augments the admired beauty of its houses, so that they surpass in prosperity the neighbours who are their rivals), nor yet to engender it. And they earnestly desire land for ploughing, abandoning the martial trumpet, nor do . . garrisons . . .

1. Translation very dubious.

## UNKNOWN PLAY (II b)

### FRAGMENT 282

Ed. pr. Lobel, *P. Oxy.*, vol. 20, no 2256, fr. 91, with Plate VI.

This fragment is shown to be Aeschylean by the coincidence of l. 29 with fr. 377 Nauck; the occurrence in l.9 of the word *hotiê* (found at Eur., *Cycl.* 643, but nowhere in tragedy) points to its coming from a satyr-play. Clearly one of the speakers is the goddess Dike, Justice, who is explaining how she came by her prerogatives and what they are. It is likely, though not certain, that she is conversing with the Chorus. Dike is the *paredros* of Zeus as early as Hesiod (*Op.* 259); but in Hesiod it is not she herself, but thirty thousand *daimones* who are appointed by Zeus to keep a watch on men. On the notion of the “book of Zeus,” in which men’s crimes are recorded, see Solmsen, *Class. Quart.*, 58, 1944, 27. It looks as if Euripides had this play in mind when, in a famous passage from one of his two plays about Melanippe (fr. 506 Nauck) he ridiculed this belief.

ll. 30 ff. raise awkward problems. Is the persecutor of travellers, who is cited as a classic instance of injustice punished, Ares himself, or another? The only person connected with Ares who is known to have behaved in this fashion is Cynus, not the king of Tenedos, but the Cynus of the Hesiodic *Shield of Heracles* who persecuted visitors to Delphi and was slain by Heracles. Aeschylus certainly wrote a play in which a Cynus was a character (see Ar., *Frogs* 963), though this may have been the other Cynus. Ares is surely the subject of ll. 31 f.: and perhaps Ares’ support of Cynus is the subject lower down.

Another explanation is offered by Robertson, who thinks the speaker is leading up to an account of the trial of Ares before the court of Areopagus for the murder of Poseidon’s son Halirrhothius; and he explains the behaviour attributed to Ares by supposing that he may have been represented as having been a difficult child at this time (cf.

the Hermes of the Homeric Hymn and the *Ichneutae* of Sophocles). Yet in the usual version of this story, Ares was not an aggressor, but was defending the virtue of his daughter Alcippe (see Frazer, *Apollodorus*, ii. p. 81).

We cannot be sure that this narration relates to the main theme of the play, and there seems to be nothing to indicate the name of the play this fragment comes from. Eduard Fraenkel has inferred from the apparent importance of Dike in the plot that it is the *Aetnaeae* (or **Aetnae**), which Aeschylus wrote to celebrate Hieron's foundation of the city of Aetna, *oiônizomenos bion agathon tois sunoikizousi tēn polin* (*Vita Aeschyli*, p. 371, Murry, i. 8; see p. 381). A play that celebrates Dike might be thought appropriate to the foundation of the city which Pindar hopes will conduce *sumphōnon es hasuchian* (*Pyth.* 1. 71); and the presence among these fragments of a hypothesis of the Aetna-play shows that it would not be surprising if they contained also a portion of its text. But these considerations fall a very long way short of being concrete evidence.

In. *J.H.S.*, l.c., I have tried to show how this fragment stands in relation to Aeschylus' theology.

(Fragments of four lines, the two first beginning makarôn and autê (hautê?) theôn.)

## DIKE

[5] And he has his seat upon his father's very throne, having overcome Kronos by means of Justice; for Zeus can now boast, since his father began the quarrel, that he paid him back with Justice on his side. That is why Zeus has done me great honour, because after being attacked he paid him back, not unjustly. I sit in glory by the throne of Zeus, and he of his own will sends me to those he favours; I mean Zeus, who has sent me to this land with kind intent. And you shall see for yourselves whether my words are empty.

## CHORUS

[14] How then shall we rightly address you?

DIKE

[15] By the name of Dike, her who is greatly revered in heaven.

CHORUS

[16] And of what privilege are you the mistress?

DIKE

[17] As for the just, I reward their life of justice.

[CHORUS?]

[18] . . . this ordinance among mortals.

DIKE

[19] But in the reckless I implant a chastened mind.

CHORUS

[20] By Persuasion's spells, or in virtue of your might?

DIKE

[21] I write their offences on the tablet of Zeus.

CHORUS

[22] And at what season do you unroll the list of crimes?

DIKE

[23] When the proper time brings the fulfilment of what is theirs by right.

CHORUS

[24] Eagerly, I think, should the host welcome you.

DIKE

[25] Much would they gain, should they receive me kindly.

(Two lines unintelligible).

. . . no city of people or private man, since such is the god-sent fortune she enjoys. And I will tell you a proof which gives you this clearly. Hera has reared a violent son whom she has borne to Zeus, a god irascible, hard to govern, an one whose mind knew no respect



for others. He shot wayfarers with deadly arrows, and ruthless  
hacked . . . with hooked spears . . . he rejoiced and laughed . . . evil . .  
. scent of blood. . . .

(Two lines unintelligible) . . . is therefore justly called . . . just.

1. Perhaps “the people.”

2. Clearly this passage contained one of those etymologisings of  
proper names which are not rare in Aeschylus. Lobel suggests that he  
name “Ares” may have been derived from *arê*, “bane,” “ruin.”

## UNKNOWN PLAY (III)

### FRAGMENT 283

Ed. pr. Lobel, *P. Oxy.*, vol. 20, no. 2253, with Plate III.

This looks very like the beginning of a prologue of a play; it recalls *Eum.* 1 ff. Clearly it comes from a play “about the matter of Troy.” The word *sunallagê* (l. 7) can mean “relations”, “dealings”, “visitation” or it can mean “reconciliation”; in this context, it is likeliest to have the latter meaning. At what stage of the Trojan war can a Greek have prayed for “friendly reconciliation”? If reconciliation with the Trojans is meant, we think of the early stages, of the time before and just after the arrival of the Greeks at Troy: Stark has suggested that the play may be the *Iphigeneia*, but without adducing any substantial evidence. *P. Oxy.* 2254 seems to come from a play that dealt with the fight at Tenedos which preceded the siege, and it is possible that both come from the *Iphigeneia* or from some play unknown to us which described an early stage in the history of the war: e.g., Aeschylus may have written a *Cycnus*, and the Cycnus in question may have been the king of Tenedos killed by Achilles.

But the “reconciliation” may easily have been a reconciliation between the Greek chiefs themselves. A famous Aeschylean trilogy (*Myrmidones*, *Nereides*, *Phryges* or *Hektoros Lytra*) is known to have dealt with the most notorious of their quarrels. The speaker seems to be praying for a friendly reconciliation “for the chieftains of Greece”. This might mean “a reconciliation with the Trojans”; but it more probably means “a reconciliation with each other.” It is therefore likelier than not to come from the Achillean trilogy; and the likelihood is strengthened by the fact that very minute scraps, proved by a coincidence with a quotation (fr. 59) to come from the *Myrmidones* and probably by the same copyist as the Aeschylean fragments in vol. 20, have already been published (vol. xviii, 2163; Snell, l.c., has shown that another small fragment in vol. 20 – 2256, fr. 55 – probably coincides with a quotation, fr. 65 in this book).

Further, the formal stateliness and the impression which it gives of introducing the audience to a new situation makes somewhat in favour of it belonging to the first play of the trilogy; though here the similarity with the opening of *Eum.* should put us on our guard. And who is the speaker likely to be? Maas has thought of Calchas; but Agamemnon has at least as good a claim. The range of possibilities is very wide; and the supplements are more than usually uncertain.

To Zeus' majesty I first do reverence, and with supplication I beseech him that this day's light may see us exchange our labours for prosperous fortune; and for the chieftains of the land of Greece, who with Menelaus demand vengeance of Paris, son of Priam, for the violent rape of Helen, I pray for a friendly reconciliation of their grievous quarrel.

## UNKNOWN PLAY (IV)

### FRAGMENT 284

Ed. pr. Lobel, *P. Oxy.*, vol. 20, no. 2256, fr. 71, with Plate VIII.

“The subject of this fragment of a chorus is evidently the death of Ajax consequent on the award of the arms of Achilles”: Lobel. This was the subject of Aeschylus’ Ajax-trilogy; and Lobel suggests that this may come from the *Hoplôn Krisis*, Mette preferring the *Salaminiai*. But the lines contain a summary account of the end of Ajax, not at all what we should expect to find in a play of which this formed the main subject, but very much what might be given if the story of Ajax is being cited as a parallel to a similar episode that has occurred or seems likely to occur in some different play. This impression is strengthened by the occurrence of *hōster kai* at the beginning of l. 16. As Snell (l.c., 440) has noticed, this can hardly introduce a theme for comparison; for a mention of Ajax follows, and Ajax has been the subject of the preceding stanza. The obvious inference is that after briefly narrating the death of Ajax the Chorus said: “Just as the noble son of Telamon perished by his own hand . . . so will (someone else) perish.”

In what lost play of Aeschylus might this have happened? Several of them may have contained characters who threatened suicide (the *Oedipus*, for example, comes to mind); but there are slight indications in favour of the *Philoctetes*. Philoctetes threatens suicide in Sophocles’ play; his suicide and that of Ajax would have had this in common, that in both cases Odysseus was responsible; and among the Aeschylean fragments in *P. Oxy.*, vol. 20, is a fragmentary hypothesis to the *Philoctetes* (no. 2256, fr. 5). But these indications do not amount to anything like proof.

I will dissolve in tears (?) . . . who . . . these . . . sufferings . . . receive. . . . He, the city-guarding chieftain of the seagirt land, was brought to ruin by the shepherds of the people, the chieftains and

commanders of the host, after he had set his heart upon the arms.  
And in the judgment the generals connived with Odysseus, with no  
impartial mind . . guide . . . his mind cloaked in darkness . .  
contrivance of the fatal sword.  
Even as the noble son of Telamon perished by his own hand.

# HÉRAKLEIDAI

## FRAGMENT 285

Ed. pr. Lefebvre, *Bulletin de la société royale d'archéologie d'Alexandrie*, no. 14, 191, 192, with Plate IX, 3.

Körte assigned this fragment to Aeschylus on the score of his supplement *amphimêt[ores* in l. 4. This adjective occurs in extant literature only at Eur., *Andr.* 466; but Hesychius says that Aeschylus used it in his *Heracleidae* (fr. 76 Nauck). Page (l.c.) has pointed out that this supplement is far from certain, since in l. 4 *amphi mêt[era* is an obvious possibility. And even if it were certain, it would not prove that this fragment came from Aeschylus' *Heracleidae*; since we have no reason to assume that the word occurred only in that play. We know that it occurred also in the *Andromache*; and it may easily have occurred elsewhere also. We must therefore recognise at the outset that it is very doubtful whether this fragment is from the *Heracleidae* or is by Aeschylus at all.

But several scholars have maintained that the action which the fragment describes can be shown to be one likely to have been described in the *Heracleidae*. If this is true, the possibility that this fragment belongs to that play becomes greater; and this claim must therefore be investigated.

Körte, Fritsch and Mette all assume that the *Heracleidae* of Aeschylus, like the play of the same name by Euripides, dealt with the persecution of the Heraclids, after their father's death, by Eurystheus. They take *amphimêtores* to mean "children by different mothers", as it does in the *Andromache* and as Hesychius says it meant in Aeschylus; this description, they say, is true of the children of Heracles. They think this passage came from part of the play in which Eurystheus or one of his adherents (perhaps the herald Copreus) is threatening the Heraclids with burning, and supplement accordingly.

Lycus threatens to burn the children of Heracles by Megara in the *Heracles* of Euripides; but we are nowhere told that Eurystheus did the same. Heracles certainly had children by many different mothers (though it is doubtful whether the description *amphimētores* applies to the children who survived to be persecuted by Eurystheus; according to the usual legend, all these were his children by Deianeira). In l. 3, Körte and his followers read *th[lam]ouchoi[s domois*, but *[lam]* is too long for the gap; and in l. 6 they presumably take *pharmakou* to refer to fire, which it can scarcely do.

This attempt to show that the fragment fits the plot of the *Heracleidae* scarcely stands up to examination. Stebrny has made another on quite different lines. He calls attention to the bold attempt of Zielinsky (*Eos* 25, 57; cf. *Tragodumenon libri tres*, 3, 90) to show that Aeschylus' *Heracleidae* dealt with the same subject as Sophocles' *Trachiniae*, the death of Heracles. Zielinski's arguments fall a long way short of proving his case; but they certainly show that it is just as likely that the play was about this as that it was about the same subject as Euripides' play of the same name. Accepting his thesis, Srebrny offers a restoration of this fragment based upon it. In itself, this restoration is less open to objection than are those of Körte and his followers. In l. 3 the word *tha[mn]ouchoi[s* (for which cf. the sense of *druocha* at Eur., *Electra* 1163), though it occurs nowhere else, seems to be the only conceivable word that will fit the space; and in l. 6 *pharmakou* can refer to the poison in the blood of Nessus. Leaving aside any considerations based on the conjecture *amphimēt[ores]*, Srebrny's hypothesis seems to explain the fragment more satisfactorily than any other assumption I have been able to think of, and after considerable hesitation I have decided to print the text with supplements along the lines he indicates. But the considerations I have set out above oblige us to recognise that any such hypothesis is anything but certain.

Suppose Srebrny is right, the fragment seems to describe the circumstances of Heracles' death in too summary a manner for it to be the principal account given in the play of an important episode in the action; contrast the elaborate instructions which Heracles gives to

Hyllus in the *Trachiniae*. The tense of ἐν in l.2 is surprising. Can the whole narration have been in the past tense? If so, the fragment teaches us nothing about the plot of Aeschylus' *Heracleidae*, even if we suppose Srebrny's whole argument to be correct; for even a play that dealt with the same subject as Euripides' *Heracleidae*, or with a different subject altogether, might have included a description of the death of Heracles in the past tense.

The possibility that this is so is somewhat strengthened if one considers the problem of the letter missing in l. 4 between οide and the A of *amphimêtores* or *amphi*. Only a vertical stroke is preserved; *G*, *M*, *N* are possible. No supplement seems suitable except *ge* or a pronoun; and *ge* neither suits the sense nor fits the space. What would fit the space would be this writer's broad *M*.

For in those parts was visible a place designed by Nature for a pyre, in the lofty, bush-covered country of Oeta. To this did [?my] children by different mothers raise [?me] aloft, encompassed with trees for fuel, flesh swollen and skin peeling beneath the strong poison.



# MYRMIDONES

## FRAGMENT 286

Ed. pr. Vitelli-Norsa, *Mélanges Bidez, Annuaire de l'institut de philologie et d'histoire orientales*, ii, 1934, 968, with Plate.

Page rightly points out that earlier writers were over-confident in their assignation of this fragment to Aeschylus' *Myrmidones*. The only expression in the fragment which they were able to claim was peculiarly Aeschylean was *diai* in l. 8; and even this piece of evidence has no value, as these forms of the disyllabic prepositions occur in Sophocles and in para-tragedic passages of comedy (see Page, l.c.). Further, the style of the fragment is simpler and plainer than that of Aeschylus commonly is; though I do not think this argument can be pressed. Page also contends that the Achilles of this piece is "psychologically more advanced, more sophisticated and argumentative, more interested in himself and his own motives and actions, than we expect in Aeschylus". I cannot share this opinion; to me this Achilles seems very like Homer's and therefore very like the Achilles we might expect from Aeschylus.

It is true that the content of the scene is what we might expect to have occurred somewhere in Aeschylus' Achilles trilogy, and that there is nothing in it that we can positively state to be unaeschylean: it is also true that we do not know Sophocles or Euripides to have written on this theme. But, as Page points out, Achilles was the hero of plays by Astydamas, Carcinus and others; and there is not sufficient evidence to conclude that this must be Aeschylean. The writing of the exiguous fragments printed in *P. Oxy.* 2163, and shown by coincidence with a quotation (fr. 59) to be from the *Myrmidones* is like that of *P.S.I.* 1208-10 (Lobel, *P. Oxy.*, vol. 19, p. 23), but not like that of this piece. Neither does the writing of *P. Oxy.* 2256, fr. 55 (plausibly assigned to the *Myrmidones* by Snell, *Gnomon* 25, 1953, 437) nor that of fr. 283 resemble the writing of this fragment.

The situation in which the speech is delivered must be quite clear to anyone who knows the *Iliad*; the Greeks are suffering grievous losses through Achilles' refusal to fight, and Achilles is being unsuccessfully implored to return to the battle.

#### ACHILLES

. . . they will stone me! The torturing of Peleus' son with stones will prove no blessing – never think it! – to the Greeks in the land of Troy. No, then the Trojans could sit at their ease and win the victory without a fight; and you would more easily meet . . the healer of mortal sorrows. Shall fear of the Achaeans force me to lay my hand upon my spear, a hand now quivering with anger through the doing of a cowardly leader? Why, if I alone by my absence from the battle caused this great rout, as my comrades say, am I not all in all to the Achaean host? Respect forbids me not to utter such words; for who could say such chieftains, such commanders of the army, were nobler than I? . . . one man has stricken you . . . shaken and scattered you . .  
. armour on youthful shoulders . . .

(Fragments of nineteen more lines.)

# HYPOTHESIS I

## FRAGMENT 287

Ed. pr. Lobel, *P. Oxy.*, vol. 20, no. 2257, fr. 1, with Plate IX.

This seems likely to come from a hypothesis of the play mentioned in *Vita Aeschyli*, ch. 9, p. 371, Murray: *elthôn toinun es Sikelian, Hierônos tote tên Aitnên ktizontos, epedeixato tas Ainas oiôizomenos bion agathon tois sunoikizousi tên polin*. Ll. 6-7 seem to refer to the *Eumenides*; the *Achilleôs erastai*, mentioned in l. 8, was a satyr-play of Sophocles (see Pearson, *Fragments of Sophocles*, I, 103 f.). The *Eumenides* contains a change of scene from Delphi to Athens, and it is therefore likely that these two plays are cited as containing changes of scene, and so helping to render less surprising the numerous changes of scene that are attributed to the play in question. Lobel suggests that the letters *trôi* in l. 7 may indicate a reference to another Sophoclean play, the *Troilus* (see Pearson, op. cit., II, 253 f.). "I could reconcile the remaining ink in l. 7," he writes, "with ]*dum* . . . *trôi* . *kephal*." The *Troilus* may have been cited as nother instance of a change of scene; though Snell thinks this line may have described the *Achilleôs erastai* as containing a change of scene from some unknown place (]*dum*) to Troy and again to another unknown place ](. . . *phal*(. On the suggestion that frs. 281-2 may belong to this play, see the Summary prefixed to fr. 282.

. . . is transferred from Delphi to Athens . . . the *Lovers of Achilles*. For during the first act the scene is Aetna, in the second Xuthia, in the third Aetna again; then it shifts from here to Leontini and the scene is Leon . . . , and after that it is Syracuse and the rest is concluded at . . . , which is a place . . .

1. This is the name of *hê peri Leontinous chôra*, according to Diodorus 5. 8.

2. Pfeiffer suggests that in l. 13 we might read [*en tôi Temeni*]*têi* (cf. Thuc., vi 75. 1).

# The Greek Texts



*The site of the Battle of Marathon. In 490 BC, Aeschylus and his brother Cynegeirus fought to defend Athens against Darius I's invading Persian army at the Battle of Marathon.*

# LIST OF GREEK TEXTS



*In this section of the eBook, readers can view the original Greek texts of Aeschylus' works. You may wish to Bookmark this page for future reference.*

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FRAGMENTS

## Πέρσαι – THE PERSIANS

### ΧΟΡΟΣ

Τάδε μὲν Περσῶν τῶν οἰχομένων  
Ἑλλάδ' ἐς αἶαν πιστὰ καλεῖται,  
καὶ τῶν ἀφνεῶν καὶ πολυχρύσων  
ἐδράνων φύλακες, κατὰ πρεσβείαν

5 οὗς αὐτὸς ἄναξ Ξέρξης βασιλεὺς  
Δαρειογενὴς  
εἵλετο χώρας ἐφορεύειν.

ἀμφὶ δὲ νόστῳ τῷ βασιλείῳ  
καὶ πολυχρύσου στρατιᾷς ἤδη

10 κακόμεαντις ἄγαν ὀρσολοπεῖται  
θυμὸς ἔσωθεν.

πᾶσα γὰρ ἰσχὺς Ἀσιατογενὴς  
οἷωκε, νέον δ' ἄνδρα βαύζει,  
κοῦτε τις ἄγγελος οὔτε τις ἱππεὺς

15 ἅστυ τὸ Περσῶν ἀφικνεῖται·  
οἷτε τὸ Σούσων ἡδ' Ἀγβατάνων  
καὶ τὸ παλαιὸν Κίσσιον ἔρκος  
προλιπόντες ἔβαν, τοὶ μὲν ἐφ' ἵππων,  
τοὶ δ' ἐπὶ ναῶν, πεζοὶ τε βάδην

20 πολέμου στίφος παρέχοντες·  
οἷος Ἀμίστρης ἡδ' Ἀρταφρένης  
καὶ Μεγαβάτης ἡδ' Ἀστάσπης,  
ταγοὶ Περσῶν,

βασιλῆς βασιλέως ὑποχοὶ μεγάλου,

25 σοῦνται, στρατιᾷς πολλῆς ἔφοροι,  
τοξοδάμαντές τ' ἡδ' ἵποβάται,  
φοβεροὶ μὲν ἰδεῖν, δεινοὶ δὲ μάχην  
ψυχῆς εὐτλήμονι δόξῃ·

Ἀρτεμβάρης θ' ἱπποχάρμης

30 καὶ Μασίστρης, ὃ τε τοξοδάμας  
ἐσθλὸς Ἴμαῖος Φαρανδάκης θ',  
ἵππων τ' ἐλατὴρ Σοσθάνης.  
ἄλλους δ' ὁ μέγας καὶ πολυθρέμμων

Νεῖλος ἔπεμψεν· Σουσιस्कάνης,  
35 Πηγασταγῶν Αἰγυπτογενής,  
ὃ τε τῆς ἱερᾶς Μέμφιδος ἄρχων  
μέγας Ἀρσάμης, τάς τ' ὠγυγίους  
Θήβας ἐφέπων Ἀριόμαρδος,  
καὶ ἐλαιοβάται ναῶν ἐρέται

40 δεινοὶ πληθὸς τ' ἀνάριθμοι.  
ἄβροδιαίτων δ' ἔπεται Λυδῶν  
ὄχλος, οἳτ' ἐπίπαν ἠπειρογενὲς  
κατέχουσιν ἔθνος, τοὺς Μητρογαθῆς  
Ἀρκτεὺς τ' ἀγαθός, βασιλῆς δίοποι,

45 χαὶ πολύχρυσοι Σάρδεις ἐπόχους  
πολλοῖς ἄρμασιν ἐξορμῶσιν,  
δίρρυμά τε καὶ τρίρρυμα τέλη,  
φοβερὰν ὄψιν προσιδέσθαι.  
στεῦνται δ' ἱεροῦ Τμώλου πελάτης

50 ζυγὸν ἀμφιβαλεῖν δούλιον Ἑλλάδι,  
Μάρδων, Θάρυβις, λόγχης ἄκμονες,  
καὶ ἀκοντισταὶ Μυσοί· Βαβυλῶν δ'  
ἢ πολύχρυσος πᾶμμεικτον ὄχλον  
πέμπει σύρδην, ναῶν τ' ἐπόχους

55 καὶ τοξουλκῶ λήματι πιστούς·  
τὸ μαχαιροφόρον τ' ἔθνος ἐκ πάσης  
Ἀσίας ἔπεται

δειναῖς βασιλέως ὑπὸ πομπαῖς.  
τοιόνδ' ἄνθος Περσίδος αἴας

60 οἷχεται ἀνδρῶν,  
οὓς πέρι πᾶσα χθὼν Ἀσιῇτις  
θρέψασα πόθῳ στένεται μαλερῶ,  
τοκέης τ' ἄλοχοί θ' ἡμερολεγδὸν  
τείνοντα χρόνον τρομέονται.

65 πεπέρακεν μὲν ὁ περσέπτολις ἤδη [στρ. α.  
βασιλείος στρατὸς εἰς ἀντίπορον γείτονα χώραν,  
λινοδέσμφ σχεδία πορθμὸν ἀμείψας

70 Ἀθαμαντίδος Ἑλλάς,  
πολύγομφον ὄδισμα ζυγὸν ἀμφιβαλὼν αὐχένι πόντου.  
πολυάνδρου δ' Ἀσίας θούριος ἄρχων [ἀντ. α.

ἐπὶ πᾶσαν χθόνα ποιμανόριον θεῖον ἐλαύνει

76 διχόθεν, πεζονόμον τ' ἔκ τε θαλάσσας,

ἐχυροῖσι πεποιθὼς

στυφελοῖς ἐφέταις, χρυσογόνου γενεᾶς ἰσόθεος φῶς.

81 κυάνεον δ' ὄμμασι λεύσσω [στρ. β.

φονίου δέργμα δράκοντος,

πολύχειρ καὶ πολυνάυτης,

Σύριόν θ' ἄρμα διώκων,

85 ἐπάγει δουρικλύτοις ἀνδράσι τοξόδαμνον Ἄρη.

δόκιμος δ' οὔτις ὑποστὰς [ἀντ. β.

μεγάλῳ ῥεύματι φωτῶν

ἐχυροῖς ἔρκεσιν εἵργειν

90 ἄμαχον κῦμα θαλάσσας·

ἀπρόσοιστος γὰρ ὁ Περσῶν στρατὸς ἀλκίφρων τε λαός.

θεόθεν γὰρ κατὰ Μοῖρ' ἐκράτησεν [στρ. γ.

95 τὸ παλαιόν, ἐπέσκηψε δὲ Πέρσαις

πολέμους πυργοδαίκτους

διέπειν ἵπποχάρμας τε κλόνους πόλεων τ' ἀναστάσεις.

100 ἔμαθον δ' εὐρυπόροιο θαλάσσας [ἀντ. γ.

πολαιομένηας πνεύματι λάβρῳ

ἐσορᾷν πόντιον ἄλσος,

104 πῖσυνοι λεπτοδόμοις πείσμασι λαοπόροις τε μηχαναῖς.

δολόμητιν δ' ἀπάταν θΧοῦ [μεσφδ.

τίς ἀνὴρ θνατὸς ἀλύξει;

τίς ὁ κραινῶ ποδὶ πηδήματος εὐπετέος ἀνάσσω;

111 φιλόφρων γὰρ <ποτι>σαίνουσα τὸ πρῶτον παράγει

βροτὸν εἰς ἄρκυας Ἄτα,

τόθεν οὐκ ἔστιν ὑπὲρ θνατὸν ἀλύξαντα φυγεῖν.

115 ταῦτά μοι μελαγχίτων [στρ. δ.

φρὴν ἀμύσσεται φόβῳ -

ὁᾶ Περσικοῦ στρατεύματος τοῦδε μὴ πόλις πύθηται, κένανδρον μέγ'

ἄστν Σουσίδος·

120 καὶ τὸ Κισσίων πόλισμ' [ἀντ. δ.

ἀντίδουπον ἄσεται,

ὁᾶ, τοῦτ' ἔπος γυναικοπληθῆς ὄμιλος ἀπύων, βυσσίνους δ' ἐν πέπλοις

πέση λακίς.

πᾶς γὰρ ἱππηλάτας [στρ. ε.



καὶ πεδοστιβῆς λεῶς  
σμῆνος ὧς ἐκλέλοιπεν μελισσᾶν σὺν ὀρχάμῳ στρατοῦ,  
130 τὸν ἀμφίζευκτον ἐξαμείψας ἀμφοτέρας ἄλιον  
πρῶνα κοινὸν αἶας.

λέκτρα δ' ἀνδρῶν πόθῳ [ἀντ. ε.

πίμπλαται δακρύμασιν·

135 Περσίδες δ' ἄβροπενθεῖς ἐκάστα πόθῳ φιλάνορι  
τὸν αἰχμήεντα θοῦρον εὐνατῆρ' ἀποπεμψαμένα  
λείπεται μονόζυξ.

140 - ἄλλ' ἄγε, Πέρσαι, τόδ' ἐνεζόμενοι  
στέγος ἀρχαῖον,

φροντίδα κεδνὴν καὶ βαθύβουλον

θώμεθα, χρεῖα δὲ προσήκει,

πῶς ἄρα πράσσει Ξέρξης βασιλεὺς

145 Δαρειογενῆς,

[τὸ πατρωνύμιον γένος ἡμέτερον·]

πότερον τόξου ῥῦμα τὸ νικῶν,

ἢ δορικράνου

λόγχης ἰσχὺς κεκράτηκεν.

150 - ἄλλ' ἦδε θεῶν ἴσον ὀφθαλμοῖς

φάος ὀρμᾶται μήτηρ βασιλέως,

βασίλεια δ' ἐμή· προσπίτνω·

καὶ προσφθόγοις δὲ χρεῶν αὐτὴν

πάντας μύθοισι προσασυδᾶν.

155 - ὦ βαθυζώνων ἄνασσα Περσίδων ὑπερτάτη,

μῆτερ ἢ Ξέρξου γεραιά, χαῖρε, Δαρείου γύναι·

θεοῦ μὲν εὐνάτειρα Περσῶν, θεοῦ δὲ καὶ μήτηρ ἔφους,

εἴ τι μὴ δαίμων παλαιὸς νῦν μεθέστηκε στρατῷ.

## ΒΑΣΙΛΕΙΑ

ταῦτα δὴ λιποῦς' ἰκάνω χρυσεοστόλμους δόμους

160 καὶ τὸ Δαρείου τε κάμὸν κοινὸν εὐνατήριον.

καί με καρδίαν ἀμύσσει φροντίς· ἐς δ' ὑμᾶς ἐρῶ

μῦθον οὐδαμῶς ἐμαυτῆς οὔς' ἀδείμαντος, φίλοι,

μὴ μέγας Πλοῦτος κονίσας οὔδας ἀντρέψη ποδὶ

ὄλβον, ὃν Δαρεῖος ἦρεν οὐκ ἄνευ θεῶν τινός.

165 ταῦτά μοι μέριμν' ἄφραστός ἐστιν ἐν φρεσὶν διπλῇ,

μήτε χρημάτων ἀνάνδρων πλῆθος ἐν τιμῇ σέβειν  
μήτ' ἀχρημάτοισι λάμπειν φῶς ὅσον σθένος πάρα.  
ἔστι γὰρ πλουτὸς γ' ἀμεμφής, ἀμφὶ δ' ὀφθαλμῷ φόβος·  
ὄμμα γὰρ δόμων νομίζω δεσπότην παρουσίαν.

170 πρὸς τὰδ', ὡς οὕτως ἐχόντων τῶνδε, σύμβουλοι λόγου  
τοῦδέ μοι γένεσθε, Πέρσαι, γηραλέα πιστώματα·  
πάντα γὰρ τὰ κέδν' ἐν ὑμῖν ἐστί μοι βουλευόμενα.

ΧΟ. εἴ τοδ' ἴσθι, γῆς ἄνασσα τῆσδε, μή σε δις φράσειν  
μήτ' ἔπος μήτ' ἔργον ὧν ἂν ἰδύναμις ἡγεῖσθαι θέλῃ·

175 εὐμενεῖς γὰρ ὄντας ἡμᾶς τῶνδε συμβούλους καλεῖς.

ΒΑ. πολλοῖς μὲν αἰεὶ νυκτέροις ὀνείρασιν  
ζύνειμι', ἀφ' οὗπερ παῖς ἐμὸς στεῖλας στρατόν  
Ἰαόνων γῆν οἷχεται Πέρσαι θέλων·

ἀλλ' οὐτι πω τοιόνδ' ἐναργὲς εἰδόμην

180 ὡς τῆς πάροιθεν εὐφρόνης· λέξω δέ σοι.

ἐδοξάτην μοι δύο γυναῖκ' εὐείμονε,  
ἡ μὲν πέπλοισι Περσικοῖς ἡσκημένη,  
ἡ δ' αὖτε Δωρικοῖσιν, εἰς ὅψιν μολεῖν,  
μεγέθει τε τῶν νῦν ἐκπρεπεστάτα πολύ,

185 κάλλει τ' ἀμώμω, καὶ κασιγνήτα γένους  
ταῦτοῦ· πάτραν δ' ἔναιον ἡ μὲν Ἑλλάδα  
κλήρω λαχοῦσα γαῖαν, ἡ δὲ βάρβαρον.  
τούτω στάσιν τιν', ὡς ἐγὼ 'δόκουν ὀρᾶν,  
τεύχειν ἐν ἀλλήλησι· παῖς δ' ἐμὸς μαθὼν

190 κατεῖχε κάπρουνεν, ἄρμασιν δ' ὕπο  
ζεύγνυσιν αὐτῷ καὶ λέπαδν' ὑπ' ἀνχένων  
τίθησι. χὴ μὲν τῇδ' ἐπυργοῦτο στολῇ  
ἐν ἡνίασί τ' εἶχεν εὖαρκτον στόμα,  
ἡ δ' ἐσφάδαζε, καὶ χεροῖν ἔντη δίφρου

195 διασπαράσσει, καὶ ξυναρπάζει βία  
ἄνευ χαλινῶν, καὶ ζυγὸν θραύει μέσον.  
πίπτει δ' ἐμὸς παῖς, καὶ πατήρ παρίσταται  
Δαρεῖος οἰκτίρων σφε· τὸν δ' ὅπως ὀρᾷ  
Ξέρξης, πέπλους ῥήγνυσιν ἀμφὶ σώματι.

200 καὶ ταῦτα μὲν δὴ νυκτὸς εἰσιδεῖν λέγω.

ἐπεὶ δ' ἀνέστην καὶ χεροῖν καλλιρρόου  
ἔψαυσα πηγῆς, σὺν θυηπόλῳ χερὶ  
βωμὸν προσέστην, ἀποτρόποισι δαίμοσιν  
θέλουσα θῦσαι ἔλανον, ὧν τέλη τάδε.

205 ὁρῶ δὲ φεύγοντ' αἰετὸν πρὸς ἐσχάραν  
Φοῖβον· φόβῳ δ' ἄφθογγος ἐστάθην, φίλοι·  
μεθύστερον δὲ κίρκον εἰσορῶ δρόμῳ  
πτεροῖς ἐφορμαίνοντα καὶ χηλαῖς κάρα  
τίλλονθ'· ὁ δ' οὐδὲν ἄλλο γ' ἢ πτήξας δέμας

210 παρεῖχε. ταῦτ' ἔμοιγε δείματ' ἔστ' ἰδεῖν,  
ὕμῖν δ' ἀκούειν. εὖ γὰρ ἴστε, παῖς ἐμὸς  
πράξας μὲν εὖ θαυμαστὸς ἂν γένοιτ' ἀνὴρ,  
κακῶς δὲ πράξας - οὐχ ὑπεύθυνος πόλει,  
σωθεὶς δ' ὁμοίως τῆσδε κοιρανεῖ χθονός.

215 ΧΟ. οὐ σε βουλόμεσθα, μήτερ, οὐτ' ἄγαν φοβεῖν λόγοις  
οὔτε θαρσύνειν. θεοὺς δὲ προστροπαῖς ἰκνουμένη,  
εἴ τι φλαῦρον εἶδες, αἰτοῦ τῶνδ' ἀποτροπὴν τελεῖν,  
τὰ δ' ἀγάθ' ἐκτελεῖν γενέσθαι σοὶ τε καὶ τέκνοις σέθεν  
καὶ πόλει φίλοις τε πᾶσι. δεύτερον δὲ χρή χοάς

220 γῆ τε καὶ φθιτοῖς χέασθαι· πρευμανώς δ' αἰτοῦ τάδε  
σὸν πόσιν Δαρεῖον, ὄνπερ φῆς ἰδεῖν κατ' εὐφρόνην,  
ἐσθλά σοι πέμπειν τέκνῳ τε γῆς ἔνερθεν ἐς φάος,  
τᾶμπαλιν δὲ τῶνδε γαίᾳ κάτοχα μαυροῦσθαι σκότῳ.  
ταῦτα θυμόμαντις ὧν σοι πρευμανώς παρήνεσα·

225 εὖ δὲ πανταχῇ τελεῖν σοι τῶνδε κρίνομεν πέρι.

ΒΑ. ἀλλὰ μὴν εὖνους γ' ὁ πρῶτος τῶνδ' ἐνυπνίων κριτῆς  
παιδὶ καὶ δόμοις ἐμοῖσι τήνδ' ἐκύρωσας φάτιν.

ἐκτελοῖτο δὴ τὰ χρηστά· ταῦτα δ', ὥς ἐφίεσαι,  
πάντ' ἐφῆσομεν θεοῖσι τοῖς τ' ἔνερθε γῆς φίλοις,

230 εὖτ' ἂν εἰς οἴκους μόλωμεν. κεῖνα δ' ἐκμαθεῖν θέλω,  
ὦ φίλοι, ποῦ τὰς Ἀθήνας φασὶν ἰδρῦσθαι χθονός;

ΧΟ. τῆλε πρὸς δυσμαῖς ἄνακτος Ἥλιου φθινασμάτων.

ΒΑ. ἀλλὰ μὴν ἴμειρ' ἐμὸς παῖς τήνδε θηρᾶσαι πόλιν;

ΧΟ. πᾶσα γὰρ γένοιτ' ἂν Ἑλλάς βασιλέως ὑπήκοος.

235 ΒΑ. ὧδέ τις πάρεστιν αὐτοῖς ἀνδροπλήθεια στρατοῦ;

ΧΟ. †καὶ στρατὸς τοιοῦτος, ἔρξας πολλὰ δὴ Μήδους κακά.

ΒΑ. καὶ τί πρὸς τούτοις ἄλλο; πλοῦτος ἐξαρκῆς δόμοις;

ΧΟ. ἀργύρου πηγή τις αὐτοῖς ἐστι, θησαυρὸς χθονός.

ΒΑ. πότερα γὰρ τοξουλκὸς αἰχμὴ διὰ χεροῖν αὐτοῖς πρέπει;

240 ΧΟ. οὐδαμῶς· ἔγχε σταδαῖα καὶ φεράσπιδες σαγαί.

ΒΑ. τίς δὲ ποιμάνωρ ἔπεστι κάπιδεσπόζει στρατῷ;

ΧΟ. οὔτινος δοῦλοι κέκληνται φωτὸς οὐδ' ὑπήκοοι.

ΒΑ. πῶς ἂν οὖν μένοιεν ἄνδρας πολεμίους ἐπήλυδας;

ΧΟ. ὥστε Δαρείου πολὺν τε καὶ καλὸν φθεῖραι στρατόν.

245 ΒΑ. δεινὰ τοι λέγεις κιόντων τοῖς τεκοῦσι φροντίσαι.

ΧΟ. ἀλλ' ἐμοὶ δοκεῖν τάχ' εἴσῃ πάντα ναμερτῇ λόγον.

τοῦδε γὰρ δράμημα φωτὸς Περσικὸν πρέπει μαθεῖν,

καὶ φέρει σαφές τι πρᾶγος ἐσθλὸν ἢ κακὸν κλύειν.

## ΑΓΓΕΛΟΣ

ὦ γῆς ἀπάσης Ἀσιάδος πολίσματα,

250 ὦ Περσίς αἶα καὶ πολὺς πλούτου λιμήν,

ὥς ἐν μιᾷ πληγῇ κατέφθαρται πολὺς

ὄλβος, τὸ Περσῶν δ' ἄνθος οἴχεται πεσόν.

ὦμοι, κακὸν μὲν πρῶτον ἀγγέλλειν κακά·

ὅμως δ' ἀνάγκη πᾶν ἀναπτύξαι πάθος,

255 Πέρσαι· στρατὸς γὰρ πᾶς ὄλωλε βαρβάρων.

ΧΟ. ἄνι' ἄνια κακὰ νεόκοτα [στρ. α.

καὶ δαί'. αἰαῖ, διαίνεσθε, Πέρσαι, τόδ' ἄχος κλύοντες.

260 ΑΓ. ὥς πάντα γ' ἔστ' ἐκεῖνα διαπεπραγμένα·

καὶ τὸς δ' ἀέλπτως νόστιμον βλέπω φάος.

ΧΟ. ἥ μακροβίος ὅδε γέ τις [ἀντ. α.  
αἰὼν ἐφάνθη γεραιοῖς, ἀκούειν τόδε πῆμ' ἄελπτον.  
266 ΑΓ. καὶ μὴν παρὼν γε κοῦ λόγους ἄλλων κλύων,  
Πέρσαι, φράσαιμ' ἂν οἷ' ἐπορσύνθη κακά.

ΧΟ. ὁτοτοτοῖ, μάταν [στρ. β.  
τὰ πολλὰ βέλεα παμμιγῇ  
270 γὰς ἀπ' Ἀσίδος ἦλθετ' - αἰαῖ -  
δάαν Ἑλλάδα χώραν.

ΑΓ. πλήθουσι νεκρῶν δυσπότης ἐφθαρμένων  
Σαλαμῖνος ἀκταὶ πᾶς τε πρόσχωρος τόπος.

ΧΟ. ὁτοτοτοῖ, φίλων [ἀντ. β.  
275 πολύδονα σώμαθ' ἀλιβαφῇ  
καθανόντα λέγεις φέρεσθαι  
πλαγκτοῖς ἐν διπλάκεσσιν.

ΑΓ. οὐδὲν γὰρ ἥρκει τόξα, πᾶς δ' ἀπώλλυτο  
στρατὸς δαμασθεὶς ναῖοισιν ἐμβολαῖς.  
280 ΧΟ. ὤζ' ἄποτμον δαίοις [στρ. γ.  
δυσαιανῇ βοάν,  
ὥς πάντα πᾶν κακῶς  
†ἔθεσαν· αἰαῖ, στρατοῦ φθαρέντος.

ΑΓ. ὦ πλεῖστον ἔχθος ὄνομα Σαλαμῖνος κλύειν·  
285 φεῦ, τῶν Ἀθηνῶν ὥς στένω μεμνημένος.

ΧΟ. στυγναί γ' Ἀθᾶναι δαίοις· [ἀντ. γ.  
μεμνήσθαι τοι πάρα·  
ὥς πολλὰς Περσίδων [μάταν]  
ἔκτισαν εὐνίδας ἡδ' ἀνάνδρους.  
290 ΒΑ. σιγῶ πάλαι δύστηνος ἐκπεπληγμένη  
κακοῖς· ὑπερβάλλει γὰρ ἡδε συμφορά,  
τὸ μήτε λέξαι μήτ' ἐρωτῆσαι πόση.  
ὅμως δ' ἀνάγκη πημονὰς βροτοῖς φέρειν  
θεῶν διδόντων· πᾶν δ' ἀναπτύξας πάθος  
295 λέξον καταστάς, κεῖ στένεις κακοῖς ὅμως·

τίς οὐ τέθνηκε, τίνα δὲ καὶ πενθήσομεν  
τῶν ἀρχαλείων, ὅστ' ἐπὶ σκηπτουχία  
ταχθεὶς ἄνανδρον τάξιν ἡρήμου θανών;

ΑΓ. Ξέρξης μὲν αὐτὸς ζῇ τε καὶ βλέπει φάος.  
300 ΒΑ. ἐμοῖς μὲν εἵπας δώμασιν φάος μέγα  
καὶ λευκὸν ἦμαρ νυκτὸς ἐκ μελαγχίμου.

ΑΓ. Ἀρτεμβάρης δὲ μυρίας ἵππου βραβεὺς  
στύφλους παρ' ἀκτὰς θείνεται Σιληνιδῶν.

χῶ χιλίαρχος Δαδάκης πληγῇ δορὸς  
305 πῆδημα κοῦφον ἐκ νεὼς ἀφήλατο·

Τενάγων τ' ἄριστος Βακτρίων ἰθαιγενῆς  
θαλασσόπληκτον νῆσον Αἴαντος πολεῖ.

Λίλαιος Ἀρσάμης τε κάργῃστης τρίτος,  
οἶδ' ἀμφὶ νῆσον τὴν πελειοθρέμμονα

310 νικώμενοι κύρισσον ἰσχυρὰν χθόνα·  
πηγαῖς τε Νείλου γειτονῶν Αἰγυπτίου

Ἀρκετύς, Ἀδεύης, καὶ Ἰφρεσεύης τρίτος  
Φαρνοῦχος, οἶδε ναδὸς ἐκ μιᾶς πέσον.

Χρυσεὺς Μάταλλος μυριόνταρχος θανών,  
315 ἵππου μελαίνης ἡγεμὼν τριςμυρίας,

πυρσὴν ζαπληθῇ δάσκιον γενειάδα

ἔτεγγ', ἀμείβων χρῶτα πορφυρᾷ βαφῇ.

καὶ Μᾶγος Ἄραβος, Ἀρτάβης τε Βάκτριος,  
σκληρᾶς μέτοικος γῆς, ἐκεῖ κατέφθιτο.

320 Ἀμιστρίς Ἀμφιστρεὺς τε πολύπονον δόρυ  
νωμῶν, ὃ τ' ἐσθλὸς Ἀριόμαρδος Σάρδεσι

πένθος παρασχών, Σεισάμης θ' ὁ Μύσιος,  
Θάρυβίς τε πεντήκοντα πεντάκις νεῶν

ταγός, γένος Λυρναῖος, εὐειδῆς ἀνὴρ,

325 κεῖται θανὼν δεῖλαιος οὐ μάλ' εὐτυχῶς·

Συνέννεσις τε πρῶτος εἰς εὐψυχίαν,

Κιλίκων ἄπαρχος, εἰς ἀνὴρ πλεῖστον πόνον

ἐχθροῖς παρασχών, εὐκλεῶς ἀπώλετο.

τοιῶνδ' ἄρ' ὄντων <ὧν> ὑπεμνήσθην πέρι,

330 πολλῶν παρόντων ὀλίγ' ἀπαγγέλλω κακά.

ΒΑ. αἰαῖ, κακῶν ὕψιστα δὴ κλύω τάδε,  
αἵσχη τε Πέρσαις καὶ λιγα κωκύματα.  
ἀτὰρ φράσον μοι τοῦτ' ἀναστρέψας πάλιν·  
ναῶν πόσον δὴ πλῆθος ἦν Ἑλληνίδων,  
<sup>335</sup> ὥστ' ἀξιῶσαι Περσικῷ στρατεύματι  
μάχην συνάψαι ναῖοισιν ἐμβολαῖς;

ΑΓ. πλήθους μὲν ἂν σάφ' ἴσθ' ἑκατι βάρβαρον  
ναυσὶν κρατῆσαι. καὶ γὰρ Ἑλλήσιν μὲν ἦν  
ὁ πᾶς ἀριθμὸς ἐς τριακάδας δέκα  
<sup>340</sup> ναῶν, δεκάς δ' ἦν τῶνδε χωρὶς ἔκκριτος·  
Ξέρξῃ δέ, καὶ γὰρ οἶσθα, χιλιάς μὲν ἦν  
ὧν ἦγε πλῆθος, αἱ δ' ὑπέρκοποι τάχει  
ἑκατὸν δις ἦσαν ἐπτά θ'· ὧδ' ἔχει λόγος.  
μή σοι δοκοῦμεν τῇδε λειφθῆναι μάχῃ;  
<sup>345</sup> ἀλλ' ὧδε δαίμων τις κατέφθειρε στρατόν,  
τάλαντα βρίσας οὐκ ἰσορρόπῳ τύχῃ.  
θεοὶ πόλιν σῶζουσι Παλλάδος θεᾶς.

ΒΑ. ἔτ' ἄρ' Ἀθηνῶν ἔστ' ἀπόρθητος πόλις;

ΑΓ. ἀνδρῶν γὰρ ὄντων ἕρκος ἐστὶν ἀσφαλές.  
<sup>350</sup> ΒΑ. ἀρχὴ δὲ ναυσὶ συμβολῆς τίς ἦν, φράσον·  
τίνες κατῆρξαν, πότερον Ἑλληνες, μάχης,  
ἢ παῖς ἐμός, πλήθει καταυχήσας νεῶν;

ΑΓ. ἦρξεν μὲν, ὦ δέσποινα, τοῦ παντὸς κακοῦ  
φανεῖς ἀλάστωρ ἢ κακὸς δαίμων ποθέν.  
<sup>355</sup> ἀνὴρ γὰρ Ἑλλήν ἐξ Ἀθηναίων στρατοῦ  
ἐλθὼν ἔλεξε παιδὶ σὺ Ξέρξῃ τάδε,  
ὥς εἰ μελαίνης νυκτὸς ἵξεται κνέφας,  
Ἑλληνες οὐ μενοῖεν, ἀλλὰ σέλμασιν  
ναῶν ἐπανθορόντες ἄλλος ἄλλοσε  
<sup>360</sup> δρασμῷ κρυφαίῳ βίοτον ἐκσωσοῖατο.  
ὁ δ' εὐθὺς ὥς ἤκουσεν, οὐ ξυνεῖς δόλον  
Ἑλλήνος ἀνδρὸς οὐδὲ τὸν θεῶν φθόνον,  
πᾶσιν προφωνεῖ τόνδε ναυάρχους λόγον,

εὖτ' ἂν φλέγων ἀκτῖσιν ἥλιος χθόνα  
 365 λήξει, κνέφας δὲ τέμενος αἰθέρος λάβη,  
 τάξαι νεῶν στίφος μὲν ἐν στοίχοις τρισίν,  
 ἄλλας δὲ κύκλῳ νῆσον Αἴαντος περίξ,  
 ἔκπλους φυλάσσειν καὶ πόρους ἀλιρρόθους.  
 ὥς εἰ μόρον φευξοίαθ' Ἑλληνες κακόν,  
 370 ναυσὶν κρυφαίως δρασμὸν εὐρόντες τινά,  
 πᾶσιν στέρεσθαι κρατὸς ἦν προκείμενον.  
 τοσαῦτ' ἔλεξε κάρθ' ὑπ' εὐθύμου φρενός·  
 οὐ γὰρ τὸ μέλλον ἐκ θεῶν ἠπίστατο.  
 οἱ δ' οὐκ ἀκόσμως, ἀλλὰ πειθάρχῳ φρενὶ  
 375 δεῖπνόν <τ'> ἐπορσύνοντο, ναυβάτης τ' ἀνὴρ  
 τροποῦτο κόπην σκαλμὸν ἀμφ' εὐήρετμον.  
 ἐπεὶ δὲ φέγγος ἡλίου κατέφθιτο  
 καὶ νύξ ἐπήει, πᾶς ἀνὴρ κόπης ἄναξ  
 ἐς ναῦν ἐχώρει πᾶς θ' ὅπλων ἐπιστάτης·  
 380 τάξις δὲ τάξιν παρεκάλει νεῶς μακρᾶς,  
 πλέουσι δ' ὥς ἕκαστος ἦν τεταγμένος.  
 καὶ πάννυχοι δὴ διάπλοον καθίστασαν  
 ναῶν ἄνακτες πάντα ναυτικὸν λεών.  
 καὶ νύξ ἐχώρει, κοῦ μάλ' Ἑλλήνων στρατὸς  
 385 κρυφαῖον ἔκπλουν οὐδαμῇ καθίστατο·  
 ἐπεὶ γε μέντοι λευκόπωλος ἡμέρα  
 πᾶσαν κατέσχε γαῖαν εὐφεγγῆς ἰδεῖν,  
 πρῶτον μὲν ἥχῃ κέλαδος Ἑλλήνων πάρα  
 μολπηδὸν εὐφήμησεν, ὄρθιον δ' ἅμα  
 390 ἀντηλάλαξε νησιώτιδος πέτρας  
 ἠχώ· φόβος δὲ πᾶσι βαρβάροις παρῆν  
 γνώμης ἀποσφαλεῖσιν· οὐ γὰρ ὥς φυγῇ  
 παιᾶν' ἐφύμνουν σεμνὸν Ἑλληνες τότε,  
 ἀλλ' ἐς μάχην ὀρμῶντες εὐψύχῳ θράσει·  
 395 σάλπιγξ δ' αὐτῇ πάντ' ἐκεῖν' ἐπέφλεγεν.  
 εὐθὺς δὲ κόπης ῥοθιάδος ξυνεμβολῇ  
 ἔπαισαν ἄλμην βρύχιον ἐκ κελεύματος,  
 θοῶς δὲ πάντες ἦσαν ἐκφανεῖς ἰδεῖν.  
 τὸ δεξιὸν μὲν πρῶτον εὐτάκτως κέρας  
 400 ἠγεῖτο κόσμῳ, δεῦτερον δ' ὁ πᾶς στόλος



ἐπεξεχώρει, καὶ παρὴν ὁμοῦ κλύειν  
πολλὴν βοήν· ὦ παῖδες Ἑλλήνων, ἴτε,  
ἐλευθεροῦτε πατρίδ', ἐλευθεροῦτε δὲ  
παῖδας, γυναῖκας, θεῶν τε πατρώων ἔδη,

405 θήκας τε προγόνων· νῦν ὑπὲρ πάντων ἀγών.  
καὶ μὴν παρ' ἡμῶν Περσίδος γλώσσης ῥόθος  
ὑπηντίαζε, κούκέτ' ἦν μέλλειν ἀκμή.  
εὐθὺς δὲ ναῦς ἐν νηὶ χαλκῆρῃ στόλον  
ἔπαισεν· ἦρξε δ' ἐμβολῆς Ἑλληνικῇ

410 ναῦς, κάποθραύει πάντα Φοινίσσης νεῶς  
κόρυμβ', ἐπ' ἄλλην δ' ἄλλος ἠϋθυνεν δόρυ.  
τὰ πρῶτα μέν νυν ῥεῦμα Περσικοῦ στρατοῦ  
ἀντεῖχεν· ὥς δὲ πλῆθος ἐν στενῷ νεῶν  
ἦθροιστ', ἀρωγὴ δ' οὔτις ἀλλήλοις παρὴν,

415 αὐτοὶ δ' ὑπ' αὐτῶν ἐμβόλοις χαλκοστόμοις  
παίοντ', ἔθραυον πάντα κωπήρῃ στόλον,  
Ἑλληνικαὶ τε νῆες οὐκ ἀφρασμόνως  
κύκλῳ πέριξ ἔθεινον, ὑπτιοῦτο δὲ  
σκάφη νεῶν, θάλασσα δ' οὐκέτ' ἦν ἰδεῖν,

420 ναυαγίων πλήθουσα καὶ φόνου βροτῶν,  
ἀκταὶ δὲ νεκρῶν χοιράδες τ' ἐπλήθουν.  
φυγῇ δ' ἀκόσμως πᾶσα ναῦς ἠρέσσετο,  
ὅσαιπερ ἦσαν βαρβάρου στρατεύματος.  
τοὶ δ' ὥστε θύνουσι ἢ τιν' ἰχθύων βόλον

425 ἀγαῖσι κωπῶν θραύμασιν τ' ἐρειπίων  
ἔπαιον, ἐρράχιζον· οἰμωγὴ δ' ὁμοῦ  
κωκύμασιν κατεῖχε πελαγίαν ἄλα,  
ἕως κελαινῆς νυκτὸς ὅμμ' ἀφείλετο.  
κακῶν δὲ πλῆθος, οὐδ' ἂν εἰ δέκ' ἤματα

430 στοιχηγοροίην, οὐκ ἂν ἐκπλήσαιμί σοι.  
εὖ γὰρ τόδ' ἴσθι, μηδάμ' ἡμέρα μιᾷ  
πλῆθος τοσουτάριθμον ἀνθρώπων θανεῖν.

ΒΑ. αἰαῖ, κακῶν δὴ πέλαγος ἔρρωγεν μέγα  
Πέρσαις τε καὶ πρόπαντι βαρβάρων γένει.

435 ΑΓ. εὖ νυν τόδ' ἴσθι, μηδέπω μεσοῦν κακόν·  
τοιὰδ' ἐπ' αὐτοῖς ἦλθε συμφορὰ πάθους,

ὥς τοῖσδε καὶ δις ἀντισηκῶσαι ῥοπῇ.

ΒΑ. καὶ τίς γένοιτ' ἂν τῇσδ' ἔτ' ἐχθίων τύχη;  
λέξον τίν' αὖ φῆς τήνδε συμφορὰν στρατῷ  
440 ἐλθεῖν κακῶν ῥέπουσαν ἐς τὰ μάσσονα.

ΑΓ. Περσῶν ὅσοιπερ ἦσαν ἀκμαῖοι φύσιν,  
ψυχὴν τ' ἄριστοι κευγένειαν ἐκπρεπεῖς,  
αὐτῷ τ' ἄνακτι πίστιν ἐν πρώτοις ἀεί,  
τεθναῖσιν αἰσχυρῶς δυσκλεεστάτῳ μόρῳ.  
445 ΒΑ. οἱ 'γὼ τάλαινα συμφορᾶς κακῆς, φίλοι.  
ποιῶ μόρῳ δὲ τούσδε φῆς ὀλωλέναι;

ΑΓ. νῆσός τις ἐστὶ πρόσθε Σαλαμῖνος τόπων,  
βαιά, δύσορμος ναυσίν, ἣν ὁ φιλόχορος  
Πὰν ἐμβατεύει ποντίας ἀκτῆς ἔπι.

450 ἐνταῦθα πέμπει τούσδ', ὅπως, ὅτ' ἐκ νεῶν  
φθαρέντες ἐχθροὶ νῆσον ἐκσφζοίατο,  
κτείνοιεν εὐχείρωτον Ἑλλήνων στρατόν,  
φίλους δ' ὑπεκσφζοιεν ἐναλίων πόρων,  
κακῶς τὸ μέλλον ἱστορῶν. ὥς γὰρ θεὸς  
455 ναῶν ἔδωκε κῦδος Ἑλλήσιν μάχης,  
αὐθημερὸν φράξαντες εὐχάλκοις δέμας  
ὅπλοισι ναῶν ἐξέθρῳσκον· ἀμφὶ δὲ  
κυκλοῦντο πᾶσαν νῆσον, ὥστ' ἀμηχανεῖν  
ὅποι τράποιντο. πολλὰ μὲν γὰρ ἐκ χερῶν  
460 πέτροισιν ἠράσσοντο, τοξικῆς τ' ἄπο  
θώμιγγος ἰοὶ προσπίτνοντες ὥλλυσαν·  
τέλος δ' ἐφορμηθέντες ἐξ ἐνὸς ῥόθου  
παίουσι, κρεοκοποῦσι δυστήνων μέλη,  
ἕως ἀπάντων ἐξαπέφθειραν βίον.

465 Ξέρξης δ' ἀνώμωξεν κακῶν ὁρῶν βάθος·  
ἔδραν γὰρ εἶχε παντὸς εὐαγῇ στρατοῦ,  
ὕψηλὸν ὄχθον ἄγχι πελαγίας ἁλός·  
ρήξας δὲ πέπλους κἀνακωκύσας λιγύ,  
πεζῷ παραγγείλας ἄφαρ στρατεύματι,  
470 ἵησ' ἀκόσμῳ ξὺν φυγῇ. τοιάνδε σοι

πρὸς τῇ πάροιθε συμφορὰν πάρα στένειν.

ΒΑ. ὦ στυγνὲ δαῖμον, ὥς ἄρ' ἔψευσας φρενῶν  
Πέρσας· πικρὰν δὲ παῖς ἐμὸς τιμωρίαν  
κλεινῶν Ἀθηνῶν ἤϊρε, κοῦκ ἀπήρκεσαν  
475 οὓς πρόσθε Μαραθῶν βαρβάρων ἀπώλεσεν·  
ὦν ἀντίποινα παῖς ἐμὸς πράξειν δοκῶν  
τοσόνδε πλῆθος πημάτων ἐπέσπασεν.  
σὺ δ' εἶπέ, νάων αἱ πεφεύγασιν μόρον,  
ποῦ τάσδ' ἔλειπες· οἶσθα σημῆναι τορῶς;

480 ΑΓ. νάων δὲ ταγοὶ τῶν λελειμμένων σύδην  
κατ' οὔρον οὐκ εὐκοσμον αἶρονται φυγῇ·  
στρατὸς δ' ὁ λοιπὸς ἔν τε Βοιωτῶν χθονὶ  
διώλλυθ', οἱ μὲν ἀμφὶ κρηναῖον γάνος  
δίψη πονοῦντες, οἱ δ' ὑπ' ἄσθματος κενοὶ

· · · · ·  
485 διεκπερῶμεν ἔς τε Φωκέων χθόνα  
καὶ Δωρίδ' αἶαν, Μηλιά τε κόλπον, οὗ  
Σπερχειὸς ἄρδει πεδίον εὐμενεῖ ποτῶ·  
κάντεῦθεν ἡμᾶς γῆς Ἀχαιίδος πέδον  
καὶ Θεσσαλῶν πόλεις ὑπεσπανισμένους  
490 βορᾶς ἐδέξαντ'· ἔνθα δὴ πλείστοι θάνον  
δίψη τε λιμῶ τ'· ἀμφότερα γὰρ ἦν τάδε.  
Μαγνητικὴν δὲ γαῖαν ἔς τε Μακεδόνων  
χώραν ἀφικόμεσθ', ἐπ' Ἀξιοῦ πόρον,  
Βόλβης θ' ἔλειον δόνακα, Πάγγαιόν τ' ὄρος,

495 Ἡδωνίδ' αἶαν· νυκτὶ δ' ἐν ταύτῃ θεὸς  
χειμῶν' ἄωρον ὥρσε, πηγνυσιν δὲ πᾶν  
ῥέεθρον ἀγνοῦ Στρυμόνος. θεοὺς δέ τις  
τὸ πρὶν νομίζων οὐδαμοῦ τότε ἤρχετο  
λιταῖσι, γαῖαν οὐρανόν τε προσκυνῶν.

500 ἐπεὶ δὲ πολλὰ θεοκλυτῶν ἐπαύσατο  
στρατὸς, περᾶ κρυσταλλοπῆγα διὰ πόρον·  
χῶστις μὲν ἡμῶν πρὶν σκεδασθῆναι θεοῦ  
ἀκτῖνας ὠρμήθη, σεσωμένος κυρεῖ.  
φλέγων γὰρ ἀνὰ λῆλα λαμπρὸς ἡλίου κύκλος  
505 μέσον πόρον διῆκε, θερμαίνων φλογί·

πίπτον δ' ἐπ' ἀλλήλοισιν· εὐτυχῆς δέ τοι  
ὅστις τάχιστα πνεῦμ' ἀπέρρηξεν βίου.  
ὅσοι δὲ λοιποὶ κᾶτυχον σωτηρίας,  
Θρήκην περάσαντες μόγις πολλῷ πόνῳ,  
510 ἤκουσιν ἐκφυγόντες, οὐ πολλοὶ τινες,  
ἐφ' ἐστιοῦχον γαῖαν· ὥς στένειν πόλιν  
Περσῶν, ποθοῦσαν φιλότατην ἥβην χθονός.  
ταῦτ' ἔστ' ἀληθῆ· πολλὰ δ' ἐκλείπω λέγων  
κακῶν ἃ Πέρσαις ἐγκατέσκηψεν θεός.  
515 ΧΟ. ὦ δυσπρόνυτε δαίμον, ὥς ἄγαν βαρὺς  
ποδοῖν ἐνὶ λου παντὶ Περσικῷ γένει.

ΒΑ. οἱ 'γὼ τάλαινα διαπεπραγμένου στρατοῦ·  
ὦ νυκτὸς ὄψις ἐμφανῆς ἐνυπνίων,  
ὥς κάρτα μοι σαφῶς ἐδήλωσας κακά.  
520 ὑμεῖς δὲ φαύλως αὐτ' ἄγαν ἐκρίνατε.  
ὁμῶς δ', ἐπεὶ δὴ τῇδ' ἐκύρωσεν φάτις  
ὑμῶν, θεοῖς μὲν πρῶτον εὐξασθαι θέλω·  
ἔπειτα, γῇ τε καὶ φθιτοῖς δωρήματα,  
ἥξω λαβοῦσα πέλανον ἐξ οἴκων ἐμῶν -  
525 ἐπίσταμαι μὲν ὥς ἐπ' ἐξειργασμένοις,  
ἀλλ' ἐς τὸ λοιπὸν εἴ τι δὴ λῶν πέλοι.  
ὑμᾶς δὲ χρὴ 'πὶ τοῖσδε τοῖς πεπραγμένοις  
πιστοῖσι πιστὰ ζυμφέρειν βουλευματα·  
καὶ παῖδ', ἐάν περ δεῦρ' ἐμοῦ πρόσθεν μόλη  
530 παρηγορεῖτε, καὶ προπέμπετ' ἐς δόμους,  
μὴ καὶ τι πρὸς κακοῖσι προσθῇται κακόν.

## ΧΟΡΟΣ

ὦ Ζεῦ βασιλεῦ, νῦν <γὰρ> Περσῶν  
τῶν μεγαλαύχων καὶ πολυάνδρων  
στρατιὰν ὀλέσας  
535 ἄστὺ τὸ Σούσων ἡδ' Ἀγβατάνων  
πένθει δνοφερῷ κατέκρυψας·  
πολλὰ δ' ἀπαλαῖς χερσὶ καλύπτρας  
κατερικόμεναι  
διαμυδαλέους δάκρυσι κόλπους

540 τέγγουσ', ἄλγους μετέχουσαι.  
αἱ δ' ἄβρόγοι Περσίδες ἀνδρῶν  
ποθέουσαι ἰδεῖν ἀρτιζυγίαν,  
λέκτρων [τ'] εὐνὰς ἀβροχίτωνας,  
χλιδανῆς ἥβης τέρψιν, ἀφεῖται,

545 πενθοῦσι γόοις ἀκορεστοτάτοις.  
κἀγὼ δὲ μόρον τῶν οἰχομένων  
αἶρω δοκίμως πολυπενθῆ.  
νῦν γὰρ δὴ πρόπασα μὲν στένει [στρ. α.  
γαῖ' Ἀσίς ἐκκενουμένα.

550 Ξέρξης μὲν ἄγαγεν, ποποῖ,  
Ξέρξης δ' ἀπώλεσεν, τοτοῖ,  
Ξέρξης δὲ πάντ' ἐπέσπε δυσφρόνως  
βαρίδεσσι ποντίαις.

554 τίπτε Δαρεῖος μὲν οὔτω τότε' ἀβλαβῆς ἐπῆν,  
τόξαρχος πολιήταις,  
Σουσίδαις φίλος ἄκτωρ;  
πεζοὺς γάρ σφε καὶ θαλασσίους [ἀντ. α.  
ὁμόπτεροι κυανώπιδες

560 νᾶες μὲν ἄγαγον, ποποῖ,  
νᾶες δ' ἀπώλεσαν, τοτοῖ,  
νᾶες πανωλέθροισιν ἐμβολαῖς,  
διὰ δ' Ἰαόνων χέρας.

564 τυτθὰ δ' ἐκφυγεῖν ἄνακτ' αὐτὸν ὥς ἀκούομεν  
Θρήκης ἅμ πεδιήρεις  
δυσχίμους τε κελεύθους.

τοὶ δ' ἄρα πρωτομόροιο, φεῦ, [στρ. β.  
ληφθέντες πρὸς ἀνάγκας, ἡέ,

570 ἀκτὰς ἀμφὶ Κυχρείας, ὁᾶ,  
«στέμβονται» στένε καὶ δακνάζου, βαρὺ δ' ἀμβόασον  
οὐράνι' ἄχη, ὁᾶ·  
τεῖνε δὲ δυσβάυκτον

575 βοᾷτιν τάλαιναν αὐδάν.  
γναπτόμενοι δ' ἀλὶ δεινᾶ, φεῦ, [ἀντ. β.  
σκύλλονται πρὸς ἀναύδων, ἡέ,  
παίδων τᾶς ἀμιάντου, ὁᾶ.

πενθεῖ δ' ἄνδρα δόμος στερηθείς, τοκέης δ' ἄπαιδες

581 δαιμόνι' ἄχη, ὅα,  
δυρόμενοι γέροντες  
τὸ πᾶν δὴ κλύουσιν ἄλγος.  
τοὶ δ' ἀνὰ γᾶν Ἀσίαν δὴν [στρ. γ.  
585 οὐκέτι περσονομοῦνται,  
οὐδ' ἔτι δασμοφοροῦσιν  
δεσποσύνοισιν ἀνάγκαις,  
οὐδ' ἐς γᾶν προπίτνοντες  
ἄζονται· βασιλεία γὰρ διόλωλεν ἰσχύς.  
591 οὐδ' ἔτι γλῶσσα βροτοῖσιν [ἀντ. γ.  
ἐν φυλακαῖς· λέλυται γὰρ  
λαὸς ἐλεύθερα βάζειν,  
ὥς ἐλύθη ζυγὸν ἀλκᾶς.  
595 αἶμαχθεῖσα δ' ἄρουραν  
Αἴαντος περικλύστα νᾶσος ἔχει τὰ Περσῶν.

ΒΑ. φίλοι, κακῶν μὲν ὅστις ἔμπειρος κυρεῖ,  
ἐπίσταται βροτοῖσιν ὥς, ὅταν κλύδων  
600 κακῶν ἐπέλθῃ, πάντα δειμαίνειν φίλον,  
ὅταν δ' ὁ δαίμων εὐροῇ, πεποιθέναι  
τὸν αὐτὸν αἰὲν ἄνεμον οὐριεῖν τύχας.  
ἐμοὶ γὰρ ἤδη πάντα μὲν φόβου πλέα·  
ἐν ὄμμασιν τάνταῖα φαίνεται θεῶν,  
605 βοᾷ δ' ἐν ὥσὶ κέλαδος οὐ παιώνιος·  
τοία κακῶν ἔκπληξις ἐκφοβεῖ φρένας.  
τοιγὰρ κέλευθον τήνδ' ἄνευ τ' ὀχημάτων  
χλιδῆς τε τῆς πάροιθεν ἐκ δόμων πάλιν  
ἔστειλα, παιδὸς πατρὶ πρευμανεῖς χοᾶς  
610 φέρουσ', ἅπερ νεκροῖσι μειλικτήρια,  
βοός τ' ἀφ' ἀγνῆς λευκὸν εὐποτον γάλα,  
τῆς τ' ἀνθεμουργοῦ στάγμα, παμφαῆς μέλι,  
λιβάσιν ὕδρηλαῖς παρθένου πηγῆς μέτα,  
ἀκήρατόν τε μητρὸς ἀγρίας ἄπο  
615 ποτόν, παλαιᾶς ἀμπέλου γάνος τόδε·  
τῆς τ' αἰὲν ἐν φύλλοισι θαλλούσης βίον  
ξανθῆς ἐλαίας καρπὸς εὐώδης πάρα,  
ἄνθη τε πλεκτά, παμφόρου γαίας τέκνα.

ἀλλ', ὦ φίλοι, χοαῖσι ταῖσδε νερτέρων  
620 ὕμνους ἐπευφημεῖτε, τόν τε δαίμονα  
Δαρεῖον ἀνακαλεῖσθε, γαπότευς δ' ἐγὼ  
τιμὰς προπέμψω τάσδε νερτέροις θεοῖς.

ΧΟ. βασιλεία γύναι, πρέσβος Πέρσαις,  
σύ τε πέμπε χοὰς θαλάμους ὑπὸ γῆς,  
625 ἡμεῖς θ' ὕμνοις αἰτησόμεθα  
φθιμένων πομποὺς  
εὖφρονας εἶναι κατὰ γαίας.  
ἀλλά, χθόνιοι δαίμονες ἀγνοί,  
Γῆ τε καὶ Ἑρμῇ, βασιλεῦ τ' ἐνέρων,  
630 πέμψατ' ἔνερθεν ψυχὴν ἐς φῶς·  
εἰ γάρ τι κακῶν ἄκος οἶδε πλέον,  
μόνος ἂν θνητῶν πέρας εἴποι.  
ἦ ῥ' αἶει μου μακαρίτας [στρ. α.  
ἰσοδαίμων βασιλεὺς βάρβαρα σαφηνῇ  
635 ἰέντος τὰ παναῖολ' αἰανῇ δύσθροα βάγματα;  
παντάλαν' ἄχη  
διαβοάσω;  
νέρθεν ἄρα κλύει μου;  
640 ἀλλὰ σύ μοι, Γᾶ τε καὶ ἄλλοι [ἀντ. α.  
χθονίων ἀγεμόνες, δαίμονα μεγαυχῇ  
ιόντ' αἰνέσατ' ἐκ δόμων, Περσᾶν Σουσιγενῇ θεόν·  
πέμπετε δ' ἄνω  
645 οἶον οὐπῶ  
Περσὶς αἶ' ἐκάλυπεν.  
ἦ φίλος ἀνὴρ, φίλος ὄχθος [στρ. β.  
φίλα γὰρ κέκευθεν ἦθη.  
Αἰδωνεὺς δ' ἀναπομπὸς ἀνίει,  
650 Αἰδωνεύς,  
οἶον ἀνάκτορα Δαριᾶνα. ἡέ.  
οὐδὲ γὰρ ἄνδρας ποτ' ἀπώλλυ [ἀντ. β.  
πολεμοφθόροιςιν ἄταις,  
θεομήστωρ δ' ἐκικλήσκετο Πέρσαις,  
655 θεομήστωρ δ'  
ἔσκεν, ἐπεὶ στρατὸν εὖ ποδοῦχει. ἡέ.

βαλλήν, ἀρχαῖος [στρ. γ.  
βαλλήν, ἴθι, ἰκοῦ·  
ἔλθ' ἐπ' ἄκρον κόρυμβον ὄχθου,  
660 κροκόβαπτον ποδὸς εὖμαριν αἰείρων,  
βασιλείου τήρας  
φάλαρον πιφαύσκων.  
βάσκε πάτερ ἄκακε Δαριάν, οἷ.  
ὅπως αἰανῇ [ἀντ. γ.  
665 κλύης νέα τ' ἄχη,  
δέσποτα δεσποτᾶν φάνηθι.  
Στυγία γάρ τις ἐπ' ἀχλὺς πεπόταται·  
νεολαία γὰρ ἦδη  
670 κατὰ πᾶσ' ὄλωλεν.  
βάσκε πάτερ ἄκακε Δαριάν, οἷ.  
αἰαῖ αἰαῖ· [ἐπωδός.  
ὦ πολύκλαυτε φίλοισι θανών,  
675 τί τάδε, δυνάστα, δυνάστα,  
περισσὰ δίδυμα δις γοέδν' ἀμάρτια;  
πᾶσαι γὰρ τᾷδ'  
ἐξέφθινται τρίσκαλμοι  
680 νᾶες ἄναες ἄναες.

## ΕΙΔΩΛΟΝ ΔΑΡΕΙΟΥ

ὦ πιστὰ πιστῶν ἥλικές θ' ἥβης ἐμῆς  
Πέρσαι γεραιοί, τίνα πόλις πονεῖ πόνον;  
στένει, κέκοπται, καὶ χαράσσεται πέδον.  
λεύσσω δ' ἄκοιτιν τὴν ἐμὴν τάφου πέλας  
685 ταρβῶ, χοὰς δὲ πρευμενῆς ἐδεξάμην.  
ὕμεῖς δὲ θρηνεῖτ' ἐγγὺς ἐστῶτες τάφου  
καὶ ψυχαγωγοῖς ὀρθιάζοντες γόοις  
οἰκτρῶς καλεῖσθέ μ'· ἐστὶ δ' οὐκ εὐέξοδον  
ἄλλως τε πάντως, χοῖ κατὰ χθονὸς θεοὶ  
690 λαβεῖν ἀμείνους εἰσὶν ἢ μεθιέναι.  
ὅμως δ' ἐκείνοις ἐνδυναστεύσας ἐγὼ  
ἦκω· τάχυνε δ', ὥς ἄμεμπτος ὦ χρόνου.  
τί ἐστὶ Πέρσαις νεοχμὸν ἐμβριθεὲς κακόν;



ΧΟ. σέβομαι μὲν προσιδέσθαι, [στρ.

695 σέβομαι δ' ἀντία λέξαι  
σέθεν ἀρχαίῳ περὶ τάρβει.

ΔΑ. ἀλλ' ἐπεὶ κάτωθεν ἦλθον σοῖς γόοις πεπεισμένος,  
μή τι μακιστήρα μῦθον ἀλλὰ σύντομον λέγων  
εἰπὲ καὶ πέραινε πάντα, τὴν ἐμὴν αἰδῶ μεθείς.

700 ΧΟ. δίομαι μὲν χαρίσασθαι, [ἀντ.

δίομαι δ' ἀντία φάσθαι,  
λέξας δύσλεκτα φίλοισιν.

ΔΑ. ἀλλ' ἐπεὶ δέος παλαιὸν σοὶ φρενῶν ἀνθίσταται,  
τῶν ἐμῶν λέκτρων γεραῖα ζύννομ', εὐγενὲς γύναι,  
705 κλαυμάτων λήξασα τῶνδε καὶ γόων σαφές τί μοι  
λέξον. ἀνθρώπεια δ' ἄν τοι πῆματ' ἂν τύχοι βροτοῖς.  
πολλὰ μὲν γὰρ ἐκ θαλάσσης, πολλὰ δ' ἐκ χέρσου κακὰ  
γίνεται θνητοῖς, ὁ μᾶσσων βίος ἦν ταθῇ πρόσω.

ΒΑ. ὦ βροτῶν πάντων ὑπερσχὼν ὄλβον εὐτυχεῖ πότμῳ,

710 ὥς ἕως τ' ἔλευσσεσ ἀυγάς ἡλίου ζηλωτὸς ὦν  
βίοντον εὐαίωνα Πέρσαις ὥς θεὸς διήγαγεσ,  
νῦν τέ σε ζηλῶ θανόντα, πρὶν κακῶν ἰδεῖν βάθος.  
πάντα γάρ, Δαρεῖ', ἀκούσῃ μῦθον ἐν βραχεῖ χρόνῳ·  
διαπεπόρθηται τὰ Περσῶν πράγμαθ', ὥς εἰπεῖν ἔπος.

715 ΔΑ. τίνι τρόπῳ; λοιμοῦ τις ἦλθε σκηπτός, ἢ στάσις πόλει;

ΒΑ. οὐδαμῶς· ἀλλ' ἄμφ' Ἀθήνας πᾶς κατέφθαρται στρατός.

ΔΑ. τίς δ' ἐμῶν ἐκεῖσε παίδων ἐστρατηλάτει; φράσον.

ΒΑ. θούριος Ξέρξης, κενώσας πᾶσαν ἡπείρου πλάκα.

ΔΑ. πεζὸς ἢ ναύτης δὲ πεῖραν τήνδ' ἐμώρανε τάλας;

720 ΒΑ. ἀμφοτέρω· διπλοῦν μέτωπον ἦν δυοῖν στρατευμάτοιν.

ΔΑ. πῶς δὲ καὶ στρατὸς τοσόσδε πεζὸς ἤνυσεν περᾶν;

ΒΑ. μηχαναῖς ἔξευξεν Ἑλλῆς πορθμόν, ὥστ' ἔχειν πόρον.

ΔΑ. καὶ τόδ' ἐξέπραξεν, ὥστε Βόσπορον κλῆσαι μέγαν;

ΒΑ. ὧδ' ἔχει γνώμης δέ πού τις δαιμόνων ξυνήψατο.

725 ΔΑ. φεῦ, μέγας τις ἦλθε δαίμων, ὥστε μὴ φρονεῖν καλῶς.

ΒΑ. ὥς ἰδεῖν τέλος πάρεστιν οἶον ἦνυσεν κακόν.

ΔΑ. καὶ τί δὴ πράζασιν αὐτοῖς ὧδ' ἐπιστενάζετε;

ΒΑ. ναυτικὸς στρατὸς κακῶθεις πεζὸν ὤλεσε στρατόν.

ΔΑ. ὧδε παμπήδην δέ λαὸς πᾶς κατέφθαρται δορί;

730 ΒΑ. πρὸς τὰδ' ὥς Σούσων μὲν ἄστῳ πᾶν κενανδρίαν στένει -

ΔΑ. ὦ πόποι κεδνῆς ἀρωγῆς κάπικουρίας στρατοῦ.

ΒΑ. Βακτρίων δ' ἔρρει πανώλης δῆμος †οὐδέ τις γέρων.

ΔΑ. ὦ μέλεος, οἶαν ἄρ' ἦβην ζυμμάχων ἀπώλεσεν.

ΒΑ. μονάδα δέ Ξέρξην ἔρημόν φασιν οὐ πολλῶν μέτα -

735 ΔΑ. πῶς τε δὴ καὶ ποῖ τελευτᾷ; ἔστι τις σωτηρία;

ΒΑ. ἄσμενον μολεῖν γέφυραν γαῖν δυοῖν ζευκτηρίαν.

ΔΑ. καὶ πρὸς ἥπειρον σεσῶσθαι τήνδε, τοῦτ' ἐτίτυμον;

ΒΑ. ναί· λόγος κρατεῖ σαφηνῆς τοῦτό γ'· οὐκ ἔνι στάσις.

ΔΑ. φεῦ, ταχεῖά γ' ἦλθε χρησμῶν πρᾶξις, ἐς δέ παῖδ' ἐμὸν

740 Ζεὺς ἀπέσκηπεν τελευτήν θεσφάτων· ἐγὼ δέ που  
διὰ μακροῦ χρόνου τὰδ' ἠϋχουν ἐκτελευτήσειν θεοῦς·  
ἀλλ', ὅταν σπεύδῃ τις αὐτός, χῶ θεὸς συνάπτεται.

νῦν κακῶν ἔοικε πηγὴ πᾶσιν ἠρύρῃσθαι φίλοις.

παῖς δ' ἐμὸς τὰδ' οὐ κατειδὼς ἦνυσεν νέφ' θράσει·

745 ὅστις Ἑλλήσποντον ἱρὸν δοῦλον ὥς δεσμώμασιν  
ἥλπισε σχῆσιν ῥέοντα, Βόσπορον ῥόον θεοῦ·  
καὶ πόρον μετερρύθμιζε, καὶ πέδαις σφυρηλάτοις  
περιβαλὼν πολλὴν κέλευθον ἦνυσεν πολλῷ στρατῷ.

θνητὸς ὢν θεῶν τε πάντων ᾤετ', οὐκ εὐβουλία,

<sup>750</sup> καὶ Ποσειδῶνος κρατήσιν· πῶς τάδ' οὐ νόσος φρενῶν  
εἶχε παῖδ' ἐμόν; δέδοικα μὴ πολὺς πλούτου πόνος  
οὐμὸς ἀνθρώποις γένηται τοῦ φθάσαντος ἀρπαγῇ.

ΒΑ. ταῦτά τοι κακοῖς ὁμιλῶν ἀνδράσιν διδάσκεται

θούριος Ξέρξης· λέγουσι δ' ὥς σὺ μὲν μέγαν τέκνοις

<sup>755</sup> πλοῦτον ἐκτήσω ξὺν αἰχμῇ, τὸν δ' ἀνανδρίας ὕπο  
ἔνδον αἰχμάζεις, πατρῷον δ' ὄλβον οὐδὲν αὐξάνειν.

τοιάδ' ἐξ ἀνδρῶν ὀνειδῇ πολλάκις κλύων κακῶν

τήνδ' ἐβούλευσεν κέλευθον καὶ στρατεύμ' ἐφ' Ἑλλάδα.

ΔΑ. τοιγάρ σφιν ἔργον ἐστὶν ἐξειργασμένον

<sup>760</sup> μέγιστον, αἰείμνηστον, οἷον οὐδέπω

τόδ' ἄστυ Σούσων ἐξεκείνωσ' ἐμπεσόν,

ἐξ οὔτε τιμὴν Ζεὺς ἄναξ τήνδ' ὥπασεν,

ἔν' ἄνδρα πάσης Ἀσίδος μηλοτρόφου

ταγεῖν, ἔχοντα σκῆπτρον εὐθυντήριον.

<sup>765</sup> Μῆδος γὰρ ἦν ὁ πρῶτος ἡγεμὼν στρατοῦ·

ἄλλος δ' ἐκείνου παῖς τόδ' ἔργον ἤνυσεν·

φρένες γὰρ αὐτοῦ θυμὸν ᾠακοστρόφουν.

τρίτος δ' ἀπ' αὐτοῦ Κῦρος, εὐδαίμων ἀνὴρ,

ἄρξας ἔθηκε πᾶσιν εἰρήνην φίλοις·

<sup>770</sup> Λυδῶν δὲ λαὸν καὶ Φρυγῶν ἐκτήσατο,

Ἰωνίαν τε πᾶσαν ἤλασεν βία.

θεὸς γὰρ οὐκ ἤχθηρεν, ὥς εὖφρων ἔφω.

Κύρου δὲ παῖς τέταρτος ἠϋθуне στρατόν.

πέμπτος δὲ Μάρδος ἤρξεν, αἰσχύνῃ πάτρα

<sup>775</sup> θρόνοισί τ' ἀρχαίοισι· τὸν δὲ σὺν δόλῳ

Ἀρταφρένης ἔκτεινεν ἐσθλὸς ἐν δόμοις,

ξὺν ἀνδράσιν φίλοισιν, οἷς τόδ' ἦν χρέος.

[ἔκτος δὲ Μάραφης, ἑβδομος δ' Ἀρταφρένης.]

κἀγὼ πάλου τ' ἔκυρσα τοῦπερ ἠθελον,

<sup>780</sup> κἀπεστράτευσα πολλὰ σὺν πολλῷ στρατῷ·

ἀλλ' οὐ κακὸν τοσόνδε προσέβαλον πόλει.

Ξέρξης δ' ἐμὸς παῖς νέος ἐὼν νέα φρονεῖ,

κοῦ μνημονεύει τὰς ἐμὰς ἐπιστολάς·

εὖ γὰρ σαφῶς τόδ' ἴστ', ἔμοι ξυνήλικες,  
785 ἅπαντες ἡμεῖς, οἳ κράτη τάδ' ἔσχομεν,  
οὐκ ἂν φανεῖμεν πῆματ' ἔρξαντες τόσα.

ΧΟ. τί οὖν, ἄναξ Δαρεῖε; ποῖ καταστρέφεις  
λόγων τελευτήν; πῶς ἂν ἐκ τούτων ἔτι  
πράσσοιμεν ὡς ἄριστα Περσικὸς λεώς;  
790 ΔΑ. εἰ μὴ στρατεύοισθ' ἐς τὸν Ἑλλήνων τόπον,  
μῆδ' εἰ στράτευμα πλεῖον ἢ τὸ Μηδικόν.  
αὐτὴ γὰρ ἡ γῆ ξύμμαχος κείνοις πέλει.

ΧΟ. πῶς τοῦτ' ἔλεξας, τίνι τρόπῳ δὲ συμμαχεῖ;

ΔΑ. κτείνουσα λιμῷ τοὺς ὑπερόλλους ἄγαν.  
795 ΧΟ. ἀλλ' εὐσταλῇ τοι λεκτὸν ἀροῦμεν στόλον.

ΔΑ. ἀλλ' οὐδ' ὁ μείνας νῦν ἐν Ἑλλάδος τόποις  
στρατὸς κυρήσει νοστίμου σωτηρίας.

ΧΟ. πῶς εἶπας; οὐ γὰρ πᾶν στράτευμα βαρβάρων  
περᾶ τὸν Ἑλλης πορθμὸν Εὐρώπης ἄπο;  
800 ΔΑ. παῦροί γε πολλῶν, εἴ τι πιστεῦσαι θεῶν  
χρὴ θεσφάτοισιν, ἐς τὰ νῦν πεπραγμένα  
βλέψαντα· συμβαίνει γὰρ οὐ τὰ μέν, τὰ δ' οὔ.  
κεῖπερ τάδ' ἐστί, πλῆθος ἔκκριτον στρατοῦ  
λείπει κεναῖσιν ἐλπίσιν πεπεισμένος.

805 μίμνουσι δ' ἐνθα πεδίον Ἀσωπὸς ῥοαῖς  
ἄρδει, φίλον πίασμα Βοιωτῶν χθονί·  
οὗ σφιν κακῶν ὕψιστ' ἐπαμμένει παθεῖν,  
ὑβρεως ἄποινα κἀθέων φρονημάτων·  
οἳ γῆν μολόντες Ἑλλάδ' οὐ θεῶν βρέτη  
810 ἠδοῦντο συλᾶν οὐδὲ πιμπράναι νεῶς·  
βωμοὶ δ' αἰστοὶ, δαιμόνων θ' ἰδρύματα  
πρόρριζα φύρδην ἐξανέστραπται βάθρων.  
τοιγὰρ κακῶς δράσαντες οὐκ ἐλάσσονα  
πάσχουσι, τὰ δὲ μέλλουσι, κοῦδέπω κακῶν  
815 κρηπὶς ὕπεστιν, ἀλλ' ἔτ' ἐκπιδύεται.

τόσος γὰρ ἔσται πέλανος αίματοσφαγῆς  
πρὸς γῇ Πλαταιῶν Δωρίδος λόγχης ὕπο·  
θῖνες νεκρῶν δὲ καὶ τριτοσπόρῳ γονῇ  
ἄφωνα σηματοῦσιν ὄμμασιν βροτῶν

820 ὥς οὐχ ὑπέρφεν θνητὸν ὄντα χρὴ φρονεῖν.  
ὕβρις γὰρ ἐξανθοῦς· ἐκάρπωσεν στάχυν  
ἄτης, ὅθεν πάγκλαυτον ἐξαμᾶ θέρος.  
τοιαῦθ' ὀρῶντες τῶνδε τὰπιτίμια  
μέμνησθ' Ἀθηνῶν Ἑλλάδος τε, μηδέ τις

825 ὑπερφρονήσας τὸν παρόντα δαίμονα  
ἄλλων ἐρασθεὶς ὄλβον ἐκχέῃ μέγαν.  
Ζεὺς τοι κολαστὴς τῶν ὑπερκόμπων ἄγαν  
φρονημάτων ἔπεστιν, εὐθυνοὺς βαρὺς.

πρὸς ταῦτ' ἐκεῖνον, σωφρονεῖν κεχρημένοι,  
830 πινύσκειτ' εὐλόγοισι νουθετήμασιν,  
λῆξαι θεοβλαβοῦνθ' ὑπερκόμπῳ θράσει.  
σὺ δ', ὦ γεραιὰ μήτερ ἢ Ξέρξου φίλη,  
ἐλθοῦς· ἐς οἴκους κόσμον ὅστις εὐπρεπὴς  
λαβοῦς· ὑπαντίαζε παιδί. †πάντα γὰρ

835 κακῶν ὑπ' ἄλγους λακίδες ἀμφὶ σώματι  
στημορραγοῦσι ποικίλων ἐσθημάτων.  
ἀλλ' αὐτὸν εὐφρόνως σὺ πράυνον λόγοις·  
μόνης γάρ, οἶδα, σοῦ κλύων ἀνέζεται.  
ἐγὼ δ' ἄπειμι γῆς ὑπὸ ζόφον κάτω.

840 ὁμῆεις δέ, πρέσβεις, χαίρετ', ἐν κακοῖς ὁμῶς  
ψυχῇ διδόντες ἡδονὴν καθ' ἡμέραν,  
ὥς τοῖς θανοῦσι πλοῦτος οὐδὲν ὠφελεῖ.

ΧΟ. ἦ πολλὰ καὶ παρόντα καὶ μέλλοντ' ἔτι  
ἥλγησ' ἀκούσας βαρβάροισι πήματα.

845 ΒΑ. ὦ δαῖμον, ὥς με πόλλ' ἐσέρχεται κακῶν  
ἄλγη, μάλιστα δ' ἥδε συμφορὰ δάκνει,  
ἀτιμίαν γε παιδὸς ἀμφὶ σώματι  
ἐσθημάτων κλύουσας, ἣ νιν ἀμπέχει.

ἀλλ' εἴμι, καὶ λαβοῦσα κόσμον ἐκ δόμων  
850 ὑπαντίαζειν παιδί μου πειράσομαι.  
οὐ γὰρ τὰ φίλτατ' ἐν κακοῖς προδώσομεν.

ΧΟ. ὦ πόποι ἦ μεγάλας ἀγαθὰς τε πολισσονόμου βιοτᾶς  
ἐπεκύρσαμεν, [στρ. α.  
εὖθ' ὁ γηραιὸς

855 πανταρκῆς ἀκάκας ἄμαχος βασιλεὺς ἰσόθεος Δαρεῖος ἄρχε  
χώρας.

πρῶτα μὲν εὐδοκίμους στρατιὰς ἀπεφαινόμεθ', οἱ δὲ νομίσματα  
πύργινα [ἀντ. α.

860 πάντ' ἐπηύθυνον.

νόστοι δ' ἐκ πολέμων ἀπόνους ἀπαθεῖς <πάλιν> εὖ πράσσοντας ἄγον  
[ἐς] οἴκους.

864 ὅσας δ' εἶλε πόλεις πόρον οὐ διαβὰς Ἄλυος ποταμοῖο, [στρ. β.  
οὐδ' ἄφ' ἐστίας συθείς,

οἶα Στρυμονίον πελάγους Ἀχελωῖδες εἰσὶ πάροικοι

870 Θρηκίων ἐπαύλων,

λίμνας τ' ἔκτοθεν αἱ κατὰ χέρσον ἐληλαμέναι πέρι πύργον [ἀντ. β.  
τοῦδ' ἄνακτος ἄιον,

875 Ἑλλάς τ' ἀμφὶ πόρον πλατὺν εὐχόμεναι, μυχία τε Προποντίς,  
καὶ στόμωμα Πόντου·

880 νᾶσοί θ' αἱ κατὰ πρῶν' ἄλιον περίκλυστοι [στρ. γ.

τᾷδε γὰρ προσήμεναι

οἶα Λέσβος ἐλαιόφυτός τε Σάμος,

Χίος, ἡδὲ Πάρος,

885 Νάξος, Μύκονος, Τήνη τε συνάπτουσ' Ἄνδρος ἀγχιγεΐτων.  
καὶ τὰς ἀγχιάλους ἐκράτυνε μεσάκτους, [ἀντ. γ.

890 Λήμνον, Ἰκάρου θ' ἔδος,

καὶ Ῥόδον ἡδὲ Κνίδον Κυπρίας τε πόλεις,

Πάφον ἡδὲ Σόλους,

895 Σαλαμῖνά τε, τᾶς νῦν ματρόπολιν τῶνδ' αἰτία στεναγμῶν.

καὶ τὰς εὐκτεάνους κατὰ κλῆρον Ἰόνιον πολυάνδρους [ἐπ' ὁδός.

900 Ἑλλάνων ἐκράτυνε ἴσφετέραις φρεσίν.

ἀκάματον δὲ παρῆν σθένος ἀνδρῶν τευχιστῆρων  
παμμεϊκτῶν τ' ἐπικούρων.

νῦν δ' οὐκ ἀμφιλόγως θεότρεπτα τάδ' αὖ φέρομεν,

905 πολέμοιο δμαθέντες μεγάλως πλαγαῖσι ποντίαισιν.

ΞΕΡΞΗΣ

ἰὼ ἰὼ,

δύστηνος ἐγὼ στυγεραῖς μοίρας  
910 τῆσδε κυρήσας ἀτεκμαρτοτάτης,  
ὥς ὠμοφρόνως δαίμων ἐνέβη  
Περσῶν γενεᾷ· τί πάθω τλήμων;  
λέλυται γὰρ ἐμῶν γυίων ῥώμη.  
τήνδ' ἡλικίαν ἐσιδόντ' ἀστῶν,  
915 εἴθ' ὄφελεν, Ζεῦ, κάμει μετ' ἀνδρῶν  
τῶν οἰχομένων  
θανάτου κατὰ μοῖρα καλύψαι.

ΧΟ. ὁτοτοῖ, βασιλεῦ, στρατιᾶς ἀγαθῆς  
καὶ περσονόμου τιμῆς μεγάλης,  
920 κόσμου τ' ἀνδρῶν,  
οὓς νῦν δαίμων ἐπέκειρεν.  
γᾶ δ' αἰάζει τὰν ἐγγαίαν  
ἦβαν Ξέρξα κταμέναν, Ἴδου  
σάκτορι Περσᾶν· †ἀγδαβάται γὰρ  
925 πολλοὶ φῶτες, χώρας ἄνθος,  
τοξοδάμαντες, πάνυ ταρφύς τις  
μυριάς ἀνδρῶν, ἐξέφθινται.  
αἰαῖ αἰαῖ κεδνᾶς ἀλκᾶς,  
Ἀσία δὲ χθών, βασιλεῦ γαίης,  
930 αἰνῶς αἰνῶς ἐπὶ γόνυ κέκλιται.

ΞΕ. ὅδ' ἐγών, οἰοῖ, αἰακτός, [στρ. α.  
μέλεος γέννα γᾶ τε πατρώα  
κακὸν ἄρ' ἐγενόμαν.  
935 ΧΟ. νόστου σοι τὰν πρόσφθογον  
κακοφάτιδα βοάν, κακομέλετον ἰάν  
Μαριανδυνοῦ θρηνητῆρος  
940 πέμψω πέμψω, πολύδακρυν ἰαχάν.

ΞΕ. ἴετ' αἰανῇ [καὶ] πάνδυστον [ἀντ. α.  
δύσθορον αὐδάν. δαίμων γὰρ ὅδ' αὖ  
μετάτροπος ἐπ' ἐμοί.

ΧΟ. ἦσω τοι τὰν πάνδυστον,

945 ζαπαθέα τε σέβων ἀλίτυπά τε βάρη,  
πόλεως γέννας πενθητῆρος.

«κλάγξω» κλάγξω δὲ γόον ἀρίδακρυν.

950 «ΞΕ.» Ἰάων γὰρ ἀπηύρα, [στρ. β.

Ἰάων ναύφαρκτος

Ἄρης ἑτεραλκῆς

νυχίαν πλάκα κερσάμενος

δυσδαίμονά τ' ἀκτάν.

955 ΧΟ. - οἰοιοῖ, βόα καὶ πάντ' ἐκπεύθου.

- ποῦ δὲ φίλων ἄλλος ὄχλος;

- ποῦ δέ σοι παραστάται,

οἷος ἦν Φαρανδάκης,

Σούσας, Πελάγων, Δοτάμας, Ψάμμεις,

960 Σουσιस्कάνης τ', ἡδ' Ἀγαβάτας

Ἀγαβάτανα λιπών;

ΞΕ. ὀλοοὺς ἀπέλειπον [ἀντ. β

Τυρίας ἐκ ναὸς

ἔρροντας ἐπ' ἀκταῖς

965 Σαλαμινιάσι, στυφελοῦ

θείνοντας ἐπ' ἀκτᾶς.

ΧΟ. - οἰοιοῖ, ποῦ δὴ σοι Φαρνοῦχος;

- κἀριόμαρδός γ' ἀγαθός;

- ποῦ δὲ Σευάλκης ἄναξ,

970 ἢ Λίλαιος εὐπάτωρ,

Μέμφις, Θάρυβις, καὶ Μασίστρας,

Ἀρτεμβάρης τ' ἡδ' Ὑσταίχμας;

τάδε σ' ἐπανερόμαι.

ΞΕ. ἰὼ ἰὼ μοι, [στρ. γ.

975 τὰς ὠγυγίους κατιδόντες

στυγνὰς Ἀθάνας πάντες ἐνὶ πιτύλῳ,

ἐ῔, ἐ῔, τλάμονες ἀσπαίρουσι χέρσῳ.

ΧΟ. ἦ καὶ τὸν Πέρσαν αὐτοῦ

τὸν σὸν πιστὸν πάντ' ὀφθαλμὸν



980 μυρία μυρία πεμπαστὰν  
Βατανώχου παῖδ' Ἄλπιστον

. . . . .  
τοῦ Σησάμα τοῦ Μεγαβάτα,  
Πάρθον τε μέγαν τ' Οἰβάρην  
985 ἔλιπες ἔλιπες; ὦ ὦ <ὦ> δάων.  
Πέρσαις ἀγανοῖς κακὰ πρόκακα λέγεις.

ΞΕ. ἴγγά μοι δῆτ' [ἀντ. γ.  
ἀγαθῶν ἐτάρων ὑπορίνεις,  
990 <ἄλαστ'> ἄλαστα στυγνὰ πρόκακα λέγων.  
βοᾷ βοᾷ <μοι> μελέων ἔντοσθεν ἦτορ.

ΧΟ. καὶ μὴν ἄλλους γε ποθοῦμεν,  
Μάρδων ἀνδρῶν μυριοταγὸν  
Ξάνθην, Ἀρίων τ' Ἀγχάρην,  
995 Δίαιξίν τ' ἠδ' Ἀρσάκην  
ἱπιάνακτας,  
κῆγδαδάταν καὶ Λυθίμναν  
Τόλμον τ' αἰχμᾶς ἀκόρεστον.  
1000 ἔταφον ἔταφον, οὐκ ἀμφὶ σκηναῖς  
τροχηλάτοις, <οὐκ> ὅπιθεν ἐπομένους.

ΞΕ. βεβᾶσι γὰρ τοίπερ ἀγρέται στρατοῦ. [στρ. δ.

ΧΟ. βεβᾶσιν, οἶ, νώνυμοι.

ΞΕ. ἰὴ ἰή, ἰὼ ἰώ.  
1005 ΧΟ. ἰὼ ἰώ, δαίμονες,  
ἔθεσθ' ἄελπτον κακὸν  
διαπρέπον, οἶον δέδορκεν Ἄτα.

ΞΕ. πεπλήγμεθ' οἷα δι' αἰῶνος τύχα· ἀντ. δ.[

ΧΟ. πεπλήγμεθ'· εὐδῆλα γάρ·  
1010 ΞΕ. νέα νέα δὺα δὺα·

ΧΟ. Ἰαόνων ναυβατᾶν

κύρσαντες οὐκ εὐτυχῶς.

δυσπόλεμον δὴ γένος τὸ Περσᾶν.

1014 ΞΕ. πῶς δ' οὐ; στρατὸν μὲν τοσοῦτον τάλας πέπληγμαι. [στρ.  
ε.

ΧΟ. τί δ' οὐκ ὄλωλεν, μεγάλατε, Περσᾶν;

ΞΕ. ὀρθῶς τὸ λοιπὸν τόδε τᾶς ἐμᾶς στολᾶς;

ΧΟ. ὀρῶ ὀρῶ.

1020 ΞΕ. τόνδε τ' οἰστοδέγμονα -

ΧΟ. τί τόδε λέγεις σεσωμένον;

ΞΕ. θησαυρὸν βελέεσσιν.

ΧΟ. βαιά γ' ὥς ἀπὸ πολλῶν.

ΞΕ. ἐσπανίσμεθ' ἄρωγῶν.

1025 ΧΟ. Ἰάνων λαὸς οὐ φυγαίχμας.

ΞΕ. ἄγαν ἄρειος· κατεῖδον δὲ πῆμ' ἄελπτον. [ἀντ. ε.

ΧΟ. τραπέντα ναύφρακτον ἐρεῖς ὄμιλον;

1030 ΞΕ. πέπλον δ' ἐπέρρηξ' ἐπὶ συμφορᾷ κακοῦ.

ΧΟ. παπαῖ παπαῖ.

ΞΕ. καὶ πλέον ἢ παπαῖ μὲν οὖν.

ΧΟ. δίδυμα γάρ ἐστι καὶ τριπλᾶ -

ΞΕ. λυπρά, χάρματα δ' ἐχθροῖς.

1035 ΧΟ. καὶ σθένος γ' ἐκολούθη -

ΞΕ. γυμνός εἰμι προπομπῶν.

ΧΟ. φύλων ἄταισι ποντίαισιν.

ΞΕ. δίαينه δίαينه πῆμα· πρὸς δόμους δ' ἴθι. [στρ. ζ.

ΧΟ. διαίνομαι γοεδνὸς ὦν.

1040 ΞΕ. βόα νυν ἀντίδουπά μοι.

ΧΟ. δόσιν κακὰν κακῶν κακοῖς.

ΞΕ. ἴυζε μέλος ὁμοῦ τιθείς.

ΧΟ. ὀτοτοτοτοῖ.

βαρεῖά γ' ἄδε συμφορά.

1045 οἶ, μάλα καὶ τόδ' ἀλγῶ.

ΞΕ. ἔρεσσ' ἔρεσσε καὶ στέναζ' ἐμὴν χάριν. [ἀντ. ζ.

ΧΟ. αἰαῖ αἰαῖ, δῦα δῦα.

ΞΕ. βόα νυν ἀντίδουπά μοι.

ΧΟ. μέλιν παρέστι, δέσποτα.

1050 ΞΕ. ἐπορθιάζε νυν γόοις.

ΧΟ. ὀτοτοτοτοῖ.

μέλαινα δ' ἀμμεμείζεται,

οἶ, στονόεσσα πλαγά.

ΞΕ. καὶ στέρν' ἄρασσε κάπιβόα τὸ Μύσιον. [στρ. η.

1055 ΧΟ. ἀνία, ἀνία.

ΞΕ. καὶ μοι γενείου πέρθε λευκήρη τρίχα.

ΧΟ. ἄπριγδ' ἄπριγδα μάλα γοεδνά.

ΞΕ. αὐτεὶ δ' ὀξύ.

ΧΟ. καὶ τάδ' ἔρξω.

1060 ΞΕ. πέπλον δ' ἔρεικε κολπίαν ἀκμῇ χερῶν. [ἀντ. η.

ΧΟ. ἀνία, ἀνία.

ΞΕ. καὶ ψάλλ' ἔθειραν καὶ κατοίκτισαι στρατόν.

ΧΟ. ἄπριγδ' ἄπριγδα μάλα γοεδνά.

ΞΕ. διαίνου δ' ὅσσε.

1065 ΧΟ. τέγγομαί τοι.

ΞΕ. βόα νυν ἀντίδουπά μοι. [ἐπφδός.

ΧΟ. οἰοῖ οἰοῖ.

ΞΕ. αἰακτὸς ἐς δόμους κίε.

1070 ΧΟ. ἰὼ ἰὼ [Περσὶς αἶα δύσβατος.]

ΞΕ. ἰωὰ δὴ κατ' ἄστν.

ΧΟ. ἰωὰ δῆτα, ναὶ ναί.

ΞΕ. γοᾷσθ' ἀβροβάται.

ΧΟ. ἰὼ ἰὼ, Περσὶς αἶα δύσβατος.

1075 ΞΕ. ἦῆ ἦῆ, τρισκάλμοισιν,  
ἦῆ ἦῆ, βάρισιν ὀλόμενοι.

ΧΟ. πέμψω τοί σε δυσθρόοις γόοις.

## Ἑπτὰ ἐπὶ Θῆβας – SEVEN AGAINST THEBES

ΕΤΕΟΚΛΗΣ

Κάδμου πολῖται, χρὴ λέγειν τὰ καίρια  
ὅστις φυλάσσει πρᾶγος ἐν πρύμνῃ πόλεως  
οἴακα νωμῶν, βλέφαρα μὴ κοιμῶν ὕπνω.  
εἰ μὲν γὰρ εὖ πράξαιμεν, αἰτία θεοῦ·

5 εἰ δ' αὖθ', ὃ μὴ γένοιτο, συμφορὰ τύχοι,  
Ἑτεοκλῆς ἂν εἷς πολὺς κατὰ πτόλιν  
ὑμνοῖθ' ὑπ' ἀστῶν φροιμίοις πολυρρόθοις  
οἰμώγμασιν θ' - ὧν Ζεὺς Ἀλεξητήριος  
ἐπώνυμος γένοιτο Καδμείων πόλει.

10 ὑμᾶς δὲ χρὴ νῦν, καὶ τὸν ἐλλείποντ' ἔτι  
ἦβης ἀκμαίας καὶ τὸν ἔξηβον χρόνῳ,  
ῶραν τ' ἔχονθ' ἕκαστον, ὥς τε συμπρεπὲς  
βλαστημὸν ἀλδαίνοντα σώματος πολύν,  
πόλει τ' ἀρήγειν καὶ θεῶν ἐγχωρίων

15 βωμοῖσι, τιμὰς μὴ 'ξαλειφθῆναι ποτε,  
τέκνοις τε, Γῇ τε μητρί, φιλτάτῃ τροφῷ·  
ἢ γὰρ νέους ἔρποντας εὐμενεῖ πέδῳ,  
ἅπαντα πανδοκοῦσα παιδείας ὄτλον,  
ἐθρέψατ' οἰκητῆρας ἀσπιδηφόρους,

20 πλείους ὅπως γένοισθε πρὸς χρέος τόδε.  
καὶ νῦν μὲν ἐς τόδ' ἡμᾶρ εὖ ῥέπει θεός·  
χρόνον γὰρ ἤδη τόνδε πυργηρουμένοις  
καλῶς τὰ πλείω πόλεμος ἐκ θεῶν κυρεῖ.  
νῦν δ' ὥς ὁ μάντις φησίν, οἰωνῶν βοτήρ,

25 ἐν ὥσιν νωμῶν καὶ φρεσίν, πυρὸς δίχα,  
χρηστηρίους ὄρνιθας ἀψευδεῖ τέχνῃ·  
οὔτος τοιῶνδε δεσπότης μαντευμάτων  
λέγει μεγίστην προσβολὴν Ἀχαιίδα  
νυκτηγορεῖσθαι κάπιβούλευσιν πόλει.

30 ἄλλ' ἔς τ' ἐπάλξεις καὶ πύλας πυργωμάτων  
ὀρμᾶσθε πάντες, σοῦσθε σὺν παντευχία,  
πληροῦτε θωρακεῖα, κάπι σέλμασιν  
πύργων στάθητε, καὶ πυλῶν ἐπ' ἐξόδοις

μίμνοντες εὖ θαρσεῖτε, μηδ' ἐπηλύδων  
35 ταρβεῖτ' ἄγαν ὅμιλον· εὖ τελεῖ θεός.  
σκοποὺς δὲ κἀγὼ καὶ κατοπτῆρας στρατοῦ  
ἔπεμψα, τοὺς πέποιθα μὴ ματᾶν ὁδῶ·  
καὶ τῶνδ' ἀκούσας οὐ τι μὴ ληφθῶ δόλω.

## ΑΓΓΕΛΟΣ ΚΑΤΑΣΚΟΠΟΣ

Ἐτεόκλεες, φέριστε Καδμείων ἄναξ,  
40 ἦκω σαφῇ τάκεῖθεν ἐκ στρατοῦ φέρων,  
αὐτὸς κατόπτῃς δ' εἴμ' ἐγὼ τῶν πραγμάτων·  
ἄνδρες γὰρ ἐπτά, θούριοι λοχαγέται,  
ταυροσφαγοῦντες ἐς μελάνδετον σάκος  
καὶ θιγγάνοντες χερσὶ ταυρείου φόνου,  
45 Ἄρη τ', Ἐνυώ, καὶ φιλαίματον Φόβον  
ὥρκωμότησαν ἢ πόλει κατασκαφὰς  
θέντες λαπάξιν ἄστρῳ Καδμείων βία,  
ἢ γῆν θανόντες τήνδε φυράσειν φόνῳ·  
μνημεῖά θ' αὐτῶν τοῖς τεκοῦσιν ἐς δόμους  
50 πρὸς ἄρμ' Ἀδράστου χερσὶν ἔστεφον, δάκρυ  
λείβοντες· οἶκτος δ' οὔτις ἦν διὰ στόμα.  
σιδηρόφρων γὰρ θυμὸς ἀνδρεία φλέγων  
ἔπνει, λεόντων ὧς Ἄρη δεδορκότων.  
καὶ τῶνδε πύστις οὐκ ὅκνῳ χρονίζεται.  
55 κληρουμένους δ' ἔλειπον, ὥς πάλῳ λαχὼν  
ἕκαστος αὐτῶν πρὸς πύλας ἄγοι λόχον.  
πρὸς ταῦτ' ἀρίστους ἄνδρας ἐκκρίτους πόλεως  
πυλῶν ἐπ' ἐξόδοισι τάγευσαι τάχος·  
ἐγγὺς γὰρ ἦδη πάνοπλος Ἀργείων στρατὸς  
60 χωρεῖ, κονίει, πεδία δ' ἀργηστής ἀφρὸς  
χραίνει σταλαγμοῖς ἵππικῶν ἐκ πλευμόνων.  
σὺ δ' ὥστε ναὸς κεδνὸς οἰακοστροφὸς  
φράζει πόλισμα, πρὶν καταγίσει πνοᾶς  
Ἄρεως· βοᾷ γὰρ κῦμα χερσαῖον στρατοῦ·  
65 καὶ τῶνδε καιρὸν ὅστις ὤκιστος λαβέ·  
κἀγὼ τὰ λοιπὰ πιστὸν ἡμεροσκόπον  
ὀφθαλμὸν ἔξω, καὶ σαφηνεῖα λόγου  
εἰδὼς τὰ τῶν θύραθεν ἀβλαβῆς ἔση.

Ετ. ὦ Ζεῦ τε καὶ Γῇ καὶ πολισσοῦχοι θεοί,  
70 Ἄρά τ' Ἑρινὺς πατρὸς ἡ μεγασθενής,  
μή μοι πόλιν γε πρυμνόθεν πανώλεθρον  
ἐκθαμνίσῃτε δηάλωτον, Ἑλλάδος  
φθόγγον χέουσας, καὶ δόμους ἐφεστίους·  
ἐλευθέραν δὲ γῆν τε καὶ Κάδμου πόλιν  
75 ζεύγλῃσι δουλίῃσι μήποτε σχεθεῖν·  
γένεσθε δ' ἄλκῃ· ξυνὰ δ' ἐλπίζω λέγειν·  
πόλις γὰρ εὖ πράσσουσα δαίμονας τίει.

### ΧΟΡΟΣ

- θρεῦμαι φοβερά μεγάλ' ἄχῃ·  
μεθεῖται στρατὸς στρατόπεδον λιπών·  
80 ῥεῖ πολὺς ὄδε λεὼς πρόδρομος ἱππότας·  
αἰθερία κόνις με πείθει φανεῖς·,  
ἄναυδος σαφῆς ἔτυμος ἄγγελος,  
ἔλε δὲ γὰς ἐμᾶς πεδί'· ὀπλῶν κτύπος,  
ἔξ, χρίμπτεται.

(βοᾷ)

85 - ποτᾶται, βρέμει δ'  
ἀμαχέτου δίκαν ὕδατος ὀροτύπου.  
ἰώ,

- ἰὼ ἰὼ θεοὶ θεαί τ', ὀρόμενον  
κακὸν ἀλεύσατε.

(βοᾷ)

- ὑπὲρ τειχέων  
ὁ λεύκασπις ὄρνυται λαὸς εὐ-  
τρεπῆς ἐπὶ πόλιν διώκων <πόδα>  
- τίς ἄρα ῥύσεται, τίς ἄρ' ἐπαρκέσει  
θεῶν ἢ θεᾶν;

95 πότερα δῆτ' ἐγὼ <πάτρια> προσπέσω  
βρέτη δαιμόνων;

- ἰώ, μάκαρες εὐεδροὶ  
ἀκμάζει βρετέων ἔχεσθαι· τί μέλ-  
λομεν ἀγάστονοι;

100 - ἀκούετ' ἢ οὐκ ἀκούετ' ἀσπίδων κτύπον;  
- πέπλων καὶ στεφάνων πότ' εἰ μὴ νῦν ἀμ-

φι λιτάν' ἔξομεν;

- κτύπον δέδοικα· πάταγος οὐχ ἑνὸς δορός.

- τί ῥέξεις; προδώσεις, παλαίχθων

105 Ἄρης, τὰν τεάν;

- ὦ χρυσοπήληξ δαῖμον, ἔπιδ' ἐπιδε πόλιν

ἂν ποτ' εὐφιλήταν ἔθου.

- θεοὶ πολιάοχοι χθονὸς ἴτ', ἴτε, πάντες. [στρ. α.

110 ἴδετε παρθένων

ικέσιον λόχον δουλοσύνας ὕπερ.

κῦμα περὶ πτόλιν δοχμολόφων ἀνδρῶν

115 καχλάζει πνοαῖς Ἄρεος ὀρόμενον.

ἀλλ', ὦ Ζεῦ <φεῦ φεῦ> πάτερ παντελές,

πάντως ἄρηξον δαίων ἄλωσιν.

120 Ἀργεῖοι γὰρ πόλισμα Κάδμου

κυκλοῦνται· φόβος δ' ἀρείων ὄπλων.

διὰ δέ τοι γενύων ἱππίων

κινύρονται φόνον χαλινοί.

ἐπτα δ' ἀγήνορες πρέποντες στρατοῦ

125 δορυσσοῖς σαγαῖς

πύλαις ἐβδόμαις προσίστανται πάλῳ λαχόντες.

σύ τ', ὦ Διογενὲς φιλόμαχον κράτος, [ἀντ. α.

ρύσιπολις γενοῦ,

130 Παλλάς, ὃ θ' ἵππιος ποντομέδων ἄναξ

ἰχθυβόλῳ μαχανᾷ Ποσειδάν,

ἐπίλυσιν φόβων, ἐπίλυσιν δίδου.

135 σύ τ', Ἄρης, φεῦ, φεῦ, πόλιν ἐπώνυμον

Κάδμου φύλαξον κήδεσαί τ' ἐναργῶς.

140 καὶ Κύπρις, ἅτ' εἴ γένους προμάτωρ,

ἄλευσον· σέθεν γὰρ ἐξ αἵματος

γεγόναμεν· λιταῖς [σε] θεοκλύτοις

ἀντοῦσαι πελαζόμεσθα.

145 καὶ σύ, Λύκει' ἄναξ, Λύκειος γενοῦ

στρατῶ δαίῳ [στόνων αὐτᾶς].

σύ τ', ὦ Λατογένεια κούρα, τόξον εὐτυκάζου.

[Ἄρτεμι φίλα].

150 ἔ ἔ, ἔ ἔ, [στρ. β.

ὄτοβον ἀρμάτων ἀμφὶ πόλιν κλύω·



ὦ πότνι' Ἥρα.

ἔλακον ἄξόνων βριθομένων χνόαι·

Ἄρτεμι φίλα.

155 δοριτίνακτος αἰθὴρ ἐπιμαίνεται.

τί πόλις ἄμμι πάσχει, τί γενήσεται;

ποῖ δ' ἔτι τέλος ἐπάγει θεός;

ἔ ἔ, ἔ ἔ, [ἀντ. β.

ἄκροβόλων [δ'] ἐπάλξεις λιθὰς ἔρχεται·

ὦ φίλ' Ἀπολλων.

160 κόναβος ἐν πύλαις χαλκοδέτων σακέων·

παῖ Διός, ὅθεν

πολεμόκραντον ἄγνόν τέλος ἐν μάχῃ,

σύ τε, μάκαιρ' ἄνασσ' Ὅγκα, πρὸ πόλεως

165 ἐπτάπυλον ἔδος ἐπιρρύου.

ἰὼ παναρκεῖς θεοί, [στρ. γ.

ἰὼ τέλειοι τέλειαι τε γᾶς

τᾶσδε πυργοφύλακες,

πόλιν δορίπονον μὴ προδῶθ'

170 ἑτεροφώνῳ στρατῷ.

κλύετε παρθένων κλύετε πανδίκως

χειροτόνους λιτάς.

ἰὼ φίλοι δαίμονες, [ἀντ. γ.

175 λυτήριοι <τ'> ἀμφιβάντες πόλιν

δείξαθ' ὥς φιλοπόλεις,

μέλεσθέ θ' ἱερῶν δημίων,

μελόμενοι δ' ἄλξατε·

φιλοθύτων δέ τοι πόλεος ὀργίων

180 μνήστορες ἐστέ μοι.

Ἐτ. ὑμᾶς ἐρωτῶ, θρέμματ' οὐκ ἀνασχετά,

ἦ ταῦτ' ἀρωγὰ καὶ πόλει σωτήρια,

στρατῷ τε θάρσος τῷδε πυργηρουμένῳ,

185 βρέτη πεσούσας πρὸς πολισσούχων θεῶν

αὔειν, λακάζειν, σωφρόνων μισήματα;

μήτ' ἐν κακοῖσι μήτ' ἐν εὐεστοῖ φίλῃ

ξύνοικος εἶην τῷ γυναικείῳ γένει.

κρατοῦσα μὲν γὰρ οὐχ ὁμιλητὸν θράσος,

190 δείσασα δ' οἴκῳ καὶ πόλει πλέον κακόν.

καὶ νῦν πολίταις τάσδε διαδρόμους φυγὰς  
θεῖσαι διερροθήσας ἄψυχον κάκην·  
τὰ τῶν θύραθεν δ' ὥς ἄριστ' ὀφέλλετε,  
αὐτοὶ δ' ὑπ' αὐτῶν ἔνδοθεν πορθούμεθα.

195 τοιαῦτά τὰν γυναιξὶ συνναίων ἔχοις.  
κεῖ μή τις ἀρχῆς τῆς ἐμῆς ἀκούσεται,  
ἀνὴρ γυνὴ τε χῶ τι τῶν μεταίχμιον,  
ψῆφος κατ' αὐτῶν ὀλεθρία βουλευέσεται,  
λευστῆρα δήμου δ' οὐ τι μὴ φύγη μόρον.

200 μέλει γὰρ ἀνδρὶ - μὴ γυνὴ βουλευέτω -  
τάξωθεν· ἔνδον δ' οὔσα μὴ βλάβην τίθει.  
ἤκουσας, ἢ οὐκ ἤκουσας; ἢ κωφῇ λέγω;  
Χο. ὦ φίλον Οἰδίπου τέκος, ἔδεις' ἀκού- [στρ. α.  
σασα τὸν ἀρματόκτυπον ὄτοβον ὄτοβον,

205 ὅτε τε σύριγγες κλάγξαν ἐλικότροχοι,  
ἱππικοὶ τ' ἄπυον πηδαλίων διὰ στόμια  
πυριγενετᾶν χαλινοί.

Ετ. τί οὖν; ὁ ναύτης ἄρα μὴ 'ς πρῶραν φυγῶν  
πρύμνηθεν ἦρε μηχανὴν σωτηρίας,

210 νεῶς καμούσης ποντίῳ πρὸς κύματι;  
Χο. ἀλλ' ἐπὶ δαιμόνων πρόδρομος ἦλθον ἀρ- [ἀντ. α.  
χαῖα βρέτη, θεοῖς πίσυνος, ὅτ' ὀλοᾷς  
νειφομένης βρόμος λιθάδος ἐν πύλαις·  
δὴ τότε ἦρθην φόβῳ πρὸς μακάρων λιτάς, πόλεος

215 ἵν' ὑπερέχοιεν ἀλκάν.

Ετ. πύργον στέγειν εὐχεσθε πολέμιον δόρυ.  
οὐκοῦν τάδ' ἔσται πρὸς θεῶν. ἀλλ' οὖν θεοὺς  
τοὺς τῆς ἀλούσης πόλεος ἐκλείπειν λόγος.

Χο. μήποτ' ἐμὸν κατ' αἰῶνα λίποι θεῶν [στρ. β.

220 ἄδε πανάγυρις, μηδ' ἐπίδοιμι τάνδ'  
ἀστυδρομουμένην πόλιν καὶ †στράτευμ'  
ἀπτόμενον πυρὶ δαΐφ.

Ετ. μή μοι θεοὺς καλοῦσα βουλεύου κακῶς·  
πειθαρχία γάρ ἐστι τῆς εὐπραξίας

225 μήτηρ, γυνὴ Σωτῆρος· ὧδ' ἔχει λόγος.  
Χο. ἔστι· θεοῦ δ' ἔτ' ἰσχύς καθυπερτέρα· [ἀντ. β.  
πολλάκι δ' ἐν κακοῖσι τὸν ἀμήχανον

κάκ χαλεπᾶς δύας ὕπερθ' ὁμμάτων  
κριναμενᾶν νεφελᾶν ὀρθοῖ.

230 Ετ. ἀνδρῶν τάδ' ἐστί, σφάγια καὶ χρηστήρια  
θεοῖσιν ἔρδειν, πολεμίων πειρωμένων·  
σὸν δ' αὖ τὸ σιγᾶν καὶ μένειν εἴσω δόμων.

Χο. διὰ θεῶν πόλιν νεμόμεθ' ἀδάματον, [στρ. γ.  
δυσμενέων δ' ὄχλον πύργος ἀποστέγει.

235 τίς τάδε νέμεσις στυγεῖ;  
Ετ. οὔτοι φθονῶ σοι δαιμόνων τιμᾶν γένος·  
ἀλλ' ὥς πολίτας μὴ κακοσπλάγχχνους τιθῆς,  
εὐκηλος ἴσθι μηδ' ἄγαν ὑπερφοβοῦ.

Χο. ἅμα ποταίνιον κλύουσα πάταγον [ἀντ. γ.

240 ταρβουσύνῳ φόβῳ τάνδ' ἐς ἀκρόπολιν,  
τίμιον ἔδος, ἰκόμαν.

Ετ. μὴ νυν, ἐὰν θνήσκοντας ἢ τετρωμένους  
πύθησθε, κωκυτοῖσιν ἀρπαλίζετε.

τούτῳ γὰρ Ἄρης βόσκεται, φόνῳ βροτῶν.

245 Χο. καὶ μὴν ἀκούω γ' ἱππικῶν φρυαγμάτων.

Ετ. μὴ νυν ἀκούουσ' ἐμφανῶς ἄκου' ἄγαν.

Χο. στένει πόλισμα γῆθεν, ὥς κυκλουμένων.

Ετ. οὐκοῦν ἔμ' ἀρκεῖ τῶνδε βουλεύειν πέρι;

Χο. δέδοικ', ἀραγμὸς δ' ἐν πύλαις ὀφέλλεται.

250 Ετ. οὐ σῖγα μηδὲν τῶνδ' ἐρεῖς κατὰ πόλιν;

Χο. ὦ ξυντέλεια, μὴ προδῶς πυργώματα.

Ετ. οὐκ ἐς φθόρον σιγῶς' ἀνασχίση τάδε;

Χο. θεοὶ πολῖται, μὴ με δουλείας τυχεῖν.

Ετ. αὐτὴ σὺ δουλοῖς κάμει καὶ πᾶσαν πόλιν.

255 Χο. ὦ παγκρατὲς Ζεῦ, τρέψον εἰς ἐχθροὺς βέλος.

Ετ. ὦ Ζεῦ, γυναικῶν οἶον ὥπασας γένος.

Χο. μοχθηρόν, ὥσπερ ἄνδρας ὧν ἀλῶ πόλιν.

Ετ. παλινστομεῖς αὖ θιγγάνουσ' ἀγαλμάτων;

Χο. ἀψυχία γὰρ γλῶσσαν ἀρπάζει φόβος.

260 Ετ. αἰτουμένῳ μοι κοῦφον εἰ δοίης τέλος.

Χο. λέγοις ἂν ὥς τάχιστα, καὶ τάχ' εἴσομαι.

Ετ. σίγησον, ὦ τάλαινα, μὴ φίλους φόβει.

Χο. σιγῶ· σὺν ἄλλοις πείσομαι τὸ μόρσιμον.

Ετ. τοῦτ' ἀντ' ἐκείνων τοῦπος αἰροῦμαι σέθεν.

265 καὶ πρὸς γε τούτοις, ἐκτὸς οὐς' ἀγαλμάτων,  
εὖχου τὰ κρείσσω, ξυμμάχους εἶναι θεούς·  
κάμω· ἀκούσας' εὐγμάτων, ἔπειτα σὺ  
ὀλολυγμὸν ἱερὸν εὐμενῇ παιώνισον,  
Ἑλληνικὸν νόμισμα θυστάδος βοῆς,

270 θάρσος φίλοις, λύουσα πολέμιον φόβον.  
ἐγὼ δὲ χώρας τοῖς πολισσούχοις θεοῖς,  
πεδιονόμοις τε κἀγορᾷς ἐπισκόποις,  
Δίρκης τε πηγαῖς ὕδατί τ' Ἴσμηνοῦ λέγω,  
εὖ ξυντυχόντων καὶ πόλεως σεσωμένης,

275 μήλοισιν αἰμάσσοντας ἐστίας θεῶν,  
ταυροκτονοῦντας θ' οἷσιν ὧδ' ἐπεύχομαι,  
θήσειν τροπαῖα, καὶ λάφυρα δαΐων  
στέψω πρὸ ναῶν δουρίπληχθ' ἀγνοῖς δόμοις.  
τοιαῦτ' ἐπεύχου μὴ φιλοστόνως θεοῖς,

280 μηδ' ἐν ματαίοις κἀγρίοις ποιφύγμασιν·  
οὐ γάρ τι μᾶλλον μὴ φύγῃς τὸ μόρσιμον.  
ἐγὼ δέ γ' ἄνδρας ἕξ ἐμοὶ σὺν ἐβδόμῳ  
ἀντηρέτας ἐχθροῖσι τὸν μέγαν τρόπον  
εἰς ἐπτατειχεῖς ἐξόδους τάξω μολών,

285 πρὶν ἀγγέλους σπερχονούς τε καὶ ταχυρρόθους  
λόγους ἰκέσθαι καὶ φλέγειν χρεῖας ὕπο.

## ΧΟΡΟΣ

μέλει, φόβῳ δ' οὐχ ὑπνώσσει κέαρ· [στρ. α.

γείτονες δὲ καρδίας

μέριμναι ζωπυροῦσι τάρβος

290 τὸν ἀμφιτειχῇ λεών,

δράκοντας ὥς τις τέκνων

ὑπερδέδοικεν λεχαί-

ων δυσευνήτορας

πάντρομος πελειάς.

295 τοὶ μὲν γὰρ ποτὶ πύργους

πανδημεὶ πανομιλεῖ

στείχουσιν. τί γένωμαι;

τοὶ δ' ἐπ' ἀμφιβόλοισιν

ἰάπτουσι πολῖται

300 χερμάδ' ὀκρίόεσσαν.

παντὶ τρόπῳ, Διογενεῖς

θεοί, πόλιν καὶ στρατὸν

Καδμογενῇ ῥύεσθε.

ποῖον δ' ἀμείψεσθε γαίας πέδον [ἀντ. α.

305 τᾶσδ' ἄρειον, ἐχθροῖς  
ἀφέντες τὰν βαθύχθον' αἶαν,

ὔδωρ τε Διρκαῖον, εὐ-

τραφέστατον πωμάτων

ὅσων ἦσιν Ποσει-

310 δὲν ὁ γαῖαοχος

Τηθύος τε παῖδες;

πρὸς τὰδ', ὧ πολιοῦχοι

θεοί, τοῖσι μὲν ἔξω

πύργων ἀνδρολέτειραν

315 κάκαν, ῥίψοπλον ἄταν,

ἐμβалόντες ἄροισθε

κῦδος τοῖσδε πολίταις.

καὶ πόλεως ῥύτορες <ἔστ'>

εὐδροί τε στάθητ'

320 ὀξυγόοις λιταῖσιν.

οἰκτρὸν γὰρ πόλιν ὧδ' ὠγυγίαν [στρ. β.

Αἶδα προΐαψαι, δορὸς ἄγραν

δουλίαν, ψαφαρᾷ σποδᾷ

ὑπ' ἀνδρὸς Ἀχαιοῦ θεόθεν

325 περθομέναν ἀτίμως,

τὰς δὲ κεχειρωμένας ἄγεσθαι,

ἔ ἔ, νέας τε καὶ παλαιὰς

ἱππηδὸν πλοκάμων, περι-

ρηγνυμένων φαρέων. βοᾷ

330 δ' ἐκκενουμένα πόλις,

λαΐδος ὀλλυμένας μειξοθρούου·

βαρείας τοι τύχας προταρβῶ.

κλαυτὸν δ' ἔαρτιδρόποις ὠμοδρόπων † [ἀντ. β.

νομίμων προπάροιθεν διαμεῖναι

335 δωμάτων στυγερὰν ὁδόν·

τί; τὸν φθίμενον γὰρ προλέγω

βέλτερα τῶνδε πράσσειν·  
πολλὰ γάρ, εὗτε πτόλις δαμασθῆ,  
ἔἔ, δυστυχῇ τε πράσσει.

340 ἄλλος δ' ἄλλον ἄγει, φονεύ-  
ει, τὰ δὲ πυρφορεῖ· καπνῶ  
[δὲ] χραίνεται πόλισμ' ἅπαν·  
μαινόμενος δ' ἐπιπνεῖ λαοδάμας  
μιαίνων εὐσέβειαν Ἄρης.

345 κορκορυγαὶ δ' ἄν' ἄστρ, ποτὶ [πτόλιν] δ' ὀρκάνα [στρ. γ.  
πυργῶτις,  
πρὸς ἀνδρὸς δ' ἀνήρ  
δόρει καίνεται·  
βλαχαὶ δ' αἱματόεσσαι  
τῶν ἐπιμαστιδίων

350 ἀρτιτρεφεῖς βρέμονται.  
ἀρπαγαὶ δὲ διαδρομαῖν ὁμαίμονες·  
ξυμβολεῖ φέρων φέροντι,  
καὶ κενὸς κενὸν καλεῖ,  
ξύννομον θέλων ἔχειν,

355 οὔτε μείον οὔτ' ἴσον λελιμμένοι.  
τί ἐκ τῶνδ'  
εἰκάσαι †λόγος πάρα;  
παντοδαπὸς δὲ καρπὸς χαμάδις πεσὼν [ἀντ. γ.  
ἀλγύνει  
κυρήσας, πικρὸν δ'  
ὄμμα θαλαμοπόλων·

360 πολλὰ δ' ἀκριτόφυρτος  
γᾶς δόσις οὐτιδανοῖς  
ἐν ῥοθίοις φορεῖται.

δμωίδες δὲ καινοπήμονες †νέαι  
τλήμονες εὐνὰν αἰχμάλωτον †

365 ἀνδρὸς εὐτυχοῦντος, ὥς  
δυσμενοῦς ὑπερτέρου,  
ἐλπίς ἐστι νύκτερον τέλος μολεῖν,  
παγκλαύτων  
ἀλγέων ἐπίρροθον.

- ὅ τοι κατόπτης, ὥς ἐμοὶ δοκεῖ, στρατοῦ

370 πευθώ τιν' ἡμῖν, ὧ φίλοι, νέαν φέρει,  
σπουδῇ διώκων πομπίμους χνόας ποδῶν.  
- καὶ μὴν ἄναξ ὅδ' αὐτὸς Οἰδίπου τόκος  
ἐς ἀρτίκολλον ἀγγέλου λόγον μαθεῖν·  
σπουδῇ δὲ καὶ τοῦδ' οὐκ ἀπαρτίζει πόδα.

375 Αἴ. λέγοιμ' ἂν εἰδὼς εὖ τὰ τῶν ἐναντίων,  
ὥς τ' ἐν πύλαις ἕκαστος εἴληχεν πάλον.  
Τυδεὺς μὲν ἤδη πρὸς πύλαισι Προίτισιν  
βρέμει, πόρον δ' Ἴσμηνὸν οὐκ ἐᾷ περᾶν  
ὁ μάντις· οὐ γὰρ σφάγια γίγνεται καλά.

380 Τυδεὺς δὲ μαργῶν καὶ μάχης λελιμμένος  
μεσημβριναῖς κλαγγαῖσιν ὥς δράκων βοᾷ·  
θείνει δ' ὀνειδίζει μάντιν Οἰκλειίδην σοφόν,  
σαίνειν μόρον τε καὶ μάχην ἀψυχία.  
τοιαῦτ' αὐτῶν τρεῖς κατασκίους λόφους

385 σείει, κράνους χαίτωμ', ὑπ' ἀσπίδος δὲ τῷ  
χαλκήλατοι κλάζουσι κώδωνες φόβον·  
ἔχει δ' ὑπέρφρον σῆμ' ἐπ' ἀσπίδος τόδε,  
φλέγονθ' ὑπ' ἄστροις οὐρανὸν τετυγμένον·  
λαμπρὰ δὲ πανσέληνος ἐν μέσῳ σάκει,

390 πρέσβιστον ἄστρον, νυκτὸς ὀφθαλμός, πρέπει.  
τοιαῦτ' ἀλύων ταῖς ὑπερκόμποις σαγαῖς  
βοᾷ παρ' ὄχθαις ποταμίαις, μάχης ἐρῶν,  
ἵππος χαλινῶν ὥς κατασθμαίνων μένει,  
ὅστις βοὴν σάλπιγγος ὀρμαίνει κλύων.

395 τίς ἄντιτάξεις τῷδε; τίς Προίτου πυλῶν  
κλήθρων λυθέντων προστατεῖν φερέγγυος;  
Εἴ. κόσμον μὲν ἀνδρὸς οὐτὶν' ἂν τρέσαιμ' ἐγώ,  
οὐδ' ἔλκοποιᾶ γίγνεται τὰ σήματα·  
λόφοι δὲ κώδων τ' οὐ δάκνουσ' ἄνευ δορός.

400 καὶ νύκτα ταύτην ἣν λέγεις ἐπ' ἀσπίδος  
ἄστροισι μαρμαίρουσαν οὐρανοῦ κυρεῖν -  
τάχ' ἂν γένοιτο μάντις ἢ ἀνοία τινί.  
εἰ γὰρ θανόντι νύξ ἐπ' ὀφθαλμοῖς πέσοι,  
τῷ τοι φέροντι σῆμ' ὑπέρκομπον τόδε

405 γένοιτ' ἂν ὀρθῶς ἐνδίκως τ' ἐπώνυμον,  
καὶ τὸς καθ' αὐτοῦ τήνδ' ὕβριν μαντεύσεται.

ἐγὼ δὲ Τυδεΐ κεδνὸν Ἀστακοῦ τόκον  
τόνδ' ἀντιτάξω προστάτην πυλωμάτων,  
μάλ' εὐγενῇ τε καὶ τὸν Αἰσχύνης θρόνον

410 τιμῶντα καὶ στυγοῦνθ' ὑπέρφρονας λόγους.  
αἰσχυρῶν γὰρ ἀργός, μὴ κακὸς δ' εἶναι φιλεῖ.  
σπαρτῶν δ' ἀπ' ἀνδρῶν, ὧν Ἄρης ἐφείσατο,  
ρίζωμ' ἀνεῖται, κάρτα δ' ἔστ' ἐγχώριος,  
Μελάνιππος· ἔργον δ' ἐν κύβοις Ἄρης κρινεῖ·

415 Δίκη δ' ὁμαίμων κάρτα νιν προστέλλεται  
εἵργειν τεκούση μητρὶ πολέμιον δόρυ.  
Χο. τὸν ἀμόν νυν ἀντίπαλον εὐτυχεῖν [στρ. α.  
θεοὶ δοῖεν, ὥς δικαίως πόλεως  
πρόμαχος ὄρνυται· τρέμω δ' αἵματη-

420 φόρους μόρους ὑπὲρ φίλων  
ὀλομένων ιδέσθαι.

Αγ. τούτῳ μὲν οὕτως εὐτυχεῖν δοῖεν θεοί·  
Καπανεὺς δ' ἐπ' Ἠλέκτραισιν εἴληχεν πύλαις,  
γίγας ὃδ' ἄλλος, τοῦ πάρος λελεγμένου

425 μεῖζων, ὁ κόμπος δ' οὐ κατ' ἄνθρωπον φρονεῖ,  
πύργοις δ' ἀπειλεῖ δεῖν', ἃ μὴ κραῖνοι τύχη·  
θεοῦ τε γὰρ θέλοντος ἐκπέρσειν πόλιν  
καὶ μὴ θέλοντός φησιν, οὐδὲ τὴν Διὸς  
†Ἔριν πέδοι σκήψασαν ἐμποδῶν σχεθεῖν

430 τὰς δ' ἀστραπὰς τε καὶ κεραυνίους βολὰς  
μεσημβρινοῖσι θάλπεσιν προσήκασεν·  
ἔχει δὲ σῆμα γυμνὸν ἄνδρα πυρφόρον,  
φλέγει δὲ λαμπὰς διὰ χερῶν ὥπλισμένη·  
χρυσοῖς δὲ φωνεῖ γράμμασιν 'Πρήσω πόλιν.'

435 τοιῷδε φωτὶ πέμπε - τίς ξυστήσεται,  
τίς ἄνδρα κομπάζοντα μὴ τρέσας μενεῖ;  
Ετ. καὶ τῷδε κόμπῳ κέρδος ἄλλο τίκτεται.  
τῶν τοι ματαίων ἀνδράσιν φρονημάτων  
ἢ γλῶσσ' ἀληθῆς γίγνεται κατήγορος.

440 Καπανεὺς δ' ἀπειλεῖ, δρᾶν παρεσκευασμένος,  
θεοὺς ἀτίζων, κάπογυμνάζων στόμα  
χαρᾶ ματαία θνητὸς ὧν εἰς οὐρανὸν  
πέμπει γεγωνὰ Ζηνὶ κυμαίνοντ' ἔπη·



πέποιθα δ' αὐτῷ ζὺν δίκη τὸν πυρφόρον  
445 ἦξιν κεραυνόν, οὐδὲν ἐξηκασμένον  
μεσημβρινοῖσι θάλλεσιν τοῖς ἡλίου.  
ἀνὴρ δ' ἐπ' αὐτῷ, κεῖ στόμαργός ἐστ' ἄγαν,  
αἶθων τέτακται λῆμα, Πολυφόντου βία,  
φερέγγυον φρούρημα, προστατηρίας  
450 Ἀρτέμιδος εὐνοίαισι σύν τ' ἄλλοις θεοῖς.  
λέγ' ἄλλον ἄλλαις ἐν πύλαις εἰληχότα.  
Χο. ὅλοιθ' ὃς πόλει μεγάλ' ἐπεύχεται, [ἀντ. α.  
κεραυνοῦ δέ νιν βέλος ἐπισχέθωι,  
πρὶν ἐμὸν ἐσθορεῖν δόμον, πωλικῶν θ'  
455 ἐδωλίων <μ> ὑπερκόπῳ

δορί ποτ' ἐκλαπάξει.  
Αγ. [καὶ μὴν τὸν ἐντεῦθεν λαχόντα πρὸς πύλαις]  
λέξω· τρίτῳ γὰρ Ἑτεόκλῳ τρίτος πάλος  
ἐξ ὑπτίου 'πήδησεν εὐχάλκου κράνους,  
460 πύλαισι Νηίστησι προσβαλεῖν λόχον.  
ἵππους δ' ἐν ἀμπυκτῆρσιν ἐμβριμωμένας  
δινεῖ, θελούσας πρὸς πύλαις πεπτωκέναι.  
φιμοὶ δὲ συρίζουσι βάρβαρον βρόμον,  
μυκτηροκόμοις πνεύμασιν πληρούμενοι.  
465 ἐσχημάτισται δ' ἀσπίς οὐ σμικρὸν τρόπον·  
ἀνὴρ [δ'] ὀπλίτης κλίμακος προσαμβάσεις  
στείχει πρὸς ἐχθρῶν πύργον, ἐκπέρσαι θέλων.  
βοᾷ δὲ χοῦτος γραμμάτων ἐν ξυλλαβαῖς,  
ὥς οὐδ' ἂν Ἄρης σφ' ἐκβάλοι πυργωμάτων.

470 καὶ τῷδε φωτὶ πέμπε τὸν φερέγγυον  
πόλεως ἀπείργειν τῆσδε δούλιον ζυγόν.  
Ετ. πέμποιμ' ἂν ἤδη τόνδε, σὺν τύχῃ δ' ἴτω,  
[καὶ δὴ πέπεμπται κόμπον ἐν χεροῖν ἔχων,]  
Μεγαρέυς, Κρέοντος σπέρμα τοῦ σπαρτῶν γένους,  
475 ὃς οὔτι μάργων ἵππικῶν φρυγαγμάτων  
βρόμον φοβηθεὶς ἐκ πυλῶν χωρήσεται,  
ἀλλ' ἢ θανὼν τροφεῖα πληρώσει χθονί,  
ἢ καὶ δύ' ἄνδρε καὶ πόλισμ' ἐπ' ἀσπίδος  
ἐλὼν λαφύροις δῶμα κοσμήσει πατρός.  
480 κόμπας' ἐπ' ἄλλῳ, μηδὲ μοι φθόνει λόγων.

Χο. ἐπεύχομαι δὴ τὰ μὲν εὖ τυχεῖν, ἰὼ [στρ. β.  
πρόμαχ' ἐμῶν δόμων, τοῖσι δὲ δυστυχεῖν.  
ὥς δ' ὑέραυχα βάζουσιν ἐπὶ πτόλει  
μαινομένα φρενί, τῶς νιν

485 Ζεὺς νεμέτωρ ἐπίδοι κοταίνων.

Αγ. τέταρτος ἄλλος, γείτονας πύλας ἔχων  
Ὅγκας Ἀθάνας, ξὺν βοῇ παρίσταται,  
Ἴππομέδοντος σχῆμα καὶ μέγας τύπος·  
ἄλω δὲ πολλήν, ἀσπίδος κύκλον λέγω,  
490 ἔφριζα δινήσαντος· οὐκ ἄλλως ἐρῶ.

ὁ σηματουργὸς δ' οὗ τις εὐτελὴς ἄρ' ἦν  
ὅστις τόδ' ἔργον ὥπασεν πρὸς ἀσπίδι,  
Τυφῶν' ἰέντα πύρπνοον διὰ στόμα  
λιγνὺν μέλαιναν, αἰόλην πυρὸς κάσιν·

495 ὄφεων δὲ πλεκτάναισι περίδρομον κύτος  
προσηδάφισται κοιλογάστορος κύκλου.  
αὐτὸς δ' ἐπηλάλαξεν, ἔνθεος δ' Ἄρει  
βακχᾷ πρὸς ἀλκὴν θυιάς ὥς, φόβον βλέπων.  
τοιοῦδε φωτὸς πεῖραν εὖ φυλακτέον·

500 Φόβος γὰρ ἤδη πρὸς πύλαις κομπάζεται.  
Ετ. πρῶτον μὲν Ὅγκα Παλλάς, ἦτ' ἀγχίπολις  
πύλαισι γείτων, ἀνδρὸς ἐχθαίρουσ' ὕβριν,  
εἴρξει νεοσσῶν ὥς δράκοντα δύσχιμον·

Ὑπέρβιος δέ, κεδνὸς Οἶνοπος τόκος,  
505 ἀνὴρ κατ' ἀνδρα τοῦτον ἠρέθη, θέλων  
ἐξιστορήσαι μοῖραν ἐν χρεῖα τύχης,  
οὔτ' εἶδος οὔτε θυμὸν οὐδ' ὅπλων σχέσιν  
μωμητός· Ἑρμῆς δ' εὐλόγως ξυνήγαγεν.

ἐχθρὸς γὰρ ἀνὴρ ἀνδρὶ τῷ ξυστήσεται,  
510 ξυνοίσετον δὲ πολεμίους ἐπ' ἀσπίδων  
θεούς· ὁ μὲν γὰρ πύρπνοον Τυφῶν' ἔχει,  
Ὑπερβίῳ δὲ Ζεὺς πατὴρ ἐπ' ἀσπίδος  
σταδαῖος ἦσται, διὰ χερὸς βέλος φλέγων·  
κοῦπω τις εἶδε Ζῆνᾶ που νικώμενον.

515 [τοιᾶδε μέντοι προσφίλεια δαιμόνων.  
πρὸς τῶν κρατούντων [δ'] ἐσμέν, οἱ δ' ἡσσωμένων,  
εἰ Ζεὺς γε Τυφῶ καρτερώτερος μάχη.

εἰκὸς δὲ πράξειν ἄνδρας ὧδ' ἀντιστάτας·

Ὑπερβίῳ τε πρὸς λόγον τοῦ σήματος

520 σωτὴρ γένοιτ' ἂν Ζεὺς ἐπ' ἀσπίδος τυχών.]

Χο. πέποιθα <δὴ> τὸν Διὸς ἀντίτυπον ἔχοντ' [ἀντ. β.

ἄφιλον ἐν σάκει τοῦ χθονίου δέμας

δαίμονος, ἐχθρὸν εἶκασμα βροτοῖς τε καὶ

δαροβίοισι θεοῖσιν,

525 πρόσθε πυλᾶν κεφαλὰν ἰάψειν.

Αγ. οὕτως γένοιτο. τὸν δὲ πέμπτον αὖ λέγω,

πέμπταισι προσταχθέντα Βορραίαις πύλαις,

τύμβον κατ' αὐτὸν Διογενοῦς Ἀμφίονος·

ὀμνυσι δ' αἰχμὴν ἣν ἔχει, μᾶλλον θεοῦ

530 σέβειν πεποιθὼς ὀμμάτων θ' ὑπέρτερον,

ἧ μὴν λαπάξειν ἄστρῳ Καδμείων βία

Διός· τόδ' αὐδ' ἄ μητρὸς ἐξ ὀρεσκόου

βλάστημα καλλίπρῳρον, ἀνδρόπαις ἀνὴρ.

στείχει δ' ἴουλος ἄρτι διὰ παρηίδων,

535 ὥρας φυούσης, ταρφὺς ἀντέλλουσα θρίξ.

ὁ δ' ὠμόν, οὔτι παρθένων ἐπώνυμον,

φρόνημα, γοργὸν δ' ὄμμ' ἔχων, προσίσταται

Παρθενοπαῖος Ἀρκάς· ὁ δὲ τοιόσδ' ἀνὴρ

μέτοικος, Ἄργει δ' ἐκτίνων καλὰς τροφάς.

[πύργοις ἀπειλεῖ τοῖσδ' ἃ μὴ κραῖνοι θεός]

οὐ μὴν ἀκόμπαστός γ' ἐφίσταται πύλαις·

τὸ γὰρ πόλεως ὄνειδος ἐν χαλκηλάτῳ

540 σάκει, κυκλωτῷ σώματος προβλήματι,

Σφίγγ' ὠμόσιτον προσμεμηχανημένην

γόμοις ἐνώμα, λαμπρὸν ἔκκρουστον δέμας,

φέρει δ' ὑφ' αὐτῇ φῶτα Καδμείων ἓνα,

ὥς πλεῖστ' ἐπ' ἀνδρὶ τῷδ' ἰάπτεσθαι βέλη.

545 ἔλθων δ' ἔοικεν οὐ καπηλεύσειν μάχην,

μακρᾶς κελεύθου δ' οὐ καταισχυνεῖν πόρον.

550 Ετ. εἰ γὰρ τύχοιεν ὧν φρονοῦσι πρὸς θεῶν,

αὐτοῖς ἐκείνοις ἀνοσίοις κομπάσμασιν·

ἧ τᾶν πανώλεις παγκάκως τ' ὀλοίατο.

ἔστιν δὲ καὶ τῷδ', ὃν λέγεις τὸν Ἀρκάδα,

ἀνὴρ ἄκομπος, χεῖρ δ' ὀρᾷ τὸ δράσιμον,

555 Ἄκτωρ, ἀδελφὸς τοῦ πάρος λελεγμένου·  
ὃς οὐκ ἐάσει γλῶσσαν ἐργμάτων ἄτερ  
εἶσω πυλῶν ῥέουσιν ἀλδαίνειν κακά,  
οὐδ' εἰσαμεῖναι θηρὸς ἐχθίστου δάκος  
[εἰκὼ φέροντα πολεμίας ἐπ' ἀσπίδος]

560 ἔξωθεν εἶσω. τῷ φέροντι μέμψεται,  
πυκνοῦ κροτησμοῦ τυγχάνουσ' ὑπὸ πτόλιν.  
θεῶν θελόντων κἄν ἀληθεύσαιμ' ἐγώ.  
Χο. ἰκνεῖται λόγος διὰ στηθέων, [στρ. γ.  
τριχὸς δ' ὀρθίας πλόκαμος ἵσταται·

565 μεγάλα μεγαληγόρων κλύοντες  
ἀνοσίων ἀνδρῶν, εἰ θεοὶ θεοί,  
τούσδ' ὀλέσειαν ἐν γᾶ.

Αγ. ἕκτον λέγοιμ' ἄν ἄνδρα σωφρονέστατον  
ἀλκὴν τ' ἄριστον, μάντιν, Ἀμφιάρεω βίαν·

570 Ὅμολοίσιν δὲ πρὸς πύλαις τεταγμένος  
κακοῖσι βάζει πολλὰ Τυδέως βίαν·  
τὸν ἀνδροφόντην, τὸν πόλεως ταρακτορα,  
μέγιστον Ἄργει τῶν κακῶν διδάσκαλον,  
Ἐρινύος κλητῆρα, πρόσπολον Φόνου,

575 κακῶν δ' Ἀδράστω τῶνδε βουλευτήριον.  
καὶ τὸν σὸν αὖθις †πρὸς μόραν ἀδελφεόν, †  
ἐξυπτιάζων ὄνομα, Πολυνείκους βίαν  
[δῖς τ' ἐν τελευτῇ τοῦνομ' ἐνδατούμενος,]  
καλεῖ. λέγει δὲ τοῦτ' ἔπος διὰ στόμα·

580 “Ἡ τοῖον ἔργον καὶ θεοῖσι προσφιλές,  
καλὸν τ' ἀκοῦσαι καὶ λέγειν μεθυστέροις,  
πόλιν πατρώαν καὶ θεοὺς τοὺς ἐγγενεῖς  
πορθεῖν, στράτευμ' ἐπακτὸν ἐμβεβληκότα;  
μητρός τε πηγὴν τίς κατασβέσει δίκη;

585 πατρίς τε γαῖα σῆς ὑπὸ σπουδῆς δορὶ  
ἀλοῦσα πῶς σοι ξύμμαχος γενήσεται;  
ἔγωγε μὲν δὴ τήνδε πιανῶ χθόνα,  
μάντις κεκευθὼς πολεμίας ὑπὸ χθονός.  
μαχώμεθ', οὐκ ἄτιμον ἐλπίζω μόρον.”

590 τοιαῦθ' ὁ μάντις ἀσπίδ' εὐκλήως ἔχων  
πάγχαλκον ἠῦδα· σῆμα δ' οὐκ ἐπὶν κύκλω.

οὐ γὰρ δοκεῖν ἄριστος, ἀλλ' εἶναι θέλει,  
βαθεῖαν ἄλοκα διὰ φρενὸς καρπούμενος,  
ἐξ ἧς τὰ κεδνὰ βλαστάνει βουλευματα.

595 τούτῳ σοφούς τε κάγαθούς ἀντηρέτας  
πέμπειν ἐπαινῶ. δεινὸς ὃς θεοὺς σέβει.

Εἰ. φεῦ τοῦ ξυναλλάσσοντος ὄρνιθος βροτοῖς  
δίκαιον ἄνδρα τοῖσι δυσσεβεστέροις.

ἐν παντὶ πράγει δ' ἔσθ' ὁμιλίας κακῆς

600 κάκιον οὐδέν, καρπὸς οὐ κοιμιστέος.

[ἄτης ἄρουρα θάνατον ἐκκαρπίζεται.]

ἢ γὰρ ξυνεισβάς πλοῖον εὐσεβῆς ἀνὴρ  
ναύτησι θερμοῖς καὶ πανουργία τινὶ  
ὄλωλεν ἀνδρῶν σὺν θεοπτύστῳ γένει,

605 ἢ ξὺν πολίταις ἀνδράσιν δίκαιος ὦν  
ἐχθροξένοις τε καὶ θεῶν ἀμνήμοσιν,  
ταῦτοῦ κυρήσας ἐκδίκως ἀγρεύματος,  
πληγεῖς θεοῦ μάστιγι παγκοίνῳ δάμη.  
οὕτως δ' ὁ μάντις, υἱὸν Οἰκλέους λέγω,

610 σῶφρων δίκαιος ἀγαθὸς εὐσεβῆς ἀνὴρ,  
μέγας προφήτης, ἀνοσίοισι συμμειγὴς  
θραυστόμοισιν ἀνδράσιν βία φρενῶν,  
τείνουσι πομπὴν τὴν μακρὰν πάλιν μολεῖν,  
Διὸς θέλοντος συγκαθελकुσθήσεται.

615 δοκῶ μὲν οὖν σφε μὴδὲ προσβαλεῖν πύλαις,  
οὐχ ὥς ἄθυμον οὐδὲ λήματος κάκη,  
ἀλλ' οἶδεν ὥς σφε χρὴ τελευτῆσαι μάχη,  
εἰ καρπὸς ἔσται θεσφάτοισι Λοξίου·  
φιλεῖ δὲ σιγᾶν ἢ λέγειν τὰ καίρια.

620 ὅμως δ' ἐπ' αὐτῷ φῶτα, Λασθένους βίαν,  
ἐχθρόξενον πυλωρὸν ἀντιτάζομεν·  
γέροντα τὸν νοῦν, σάρκα δ' ἡβῶσαν φύει,  
ποδῶκες ὄμμα, χειρὶ δ' οὐ βραδύνεται  
παρ' ἀσπίδος γυμνωθὲν ἀρπάσαι δόρυ.

625 θεοῦ δὲ δῶρόν ἐστιν εὐτυχεῖν βροτούς.  
Χο. κλύοντες θεοὶ δικαίας λιτὰς [ἀντ. γ.  
ἡμετέρας τελειῖθ', ὥς πόλις εὐτυχῇ,  
δορίπωνα κάκ' ἐκτρέποντες <ἐς> γᾶς

ἐπιμόλους· πύργων δ' ἔκτοθεν βαλὼν

630 Ζεὺς σφε κάνοι κεραυνῷ.

Αγ. τὸν ἔβδομον δὴ τόνδ' ἐφ' ἐβδόμαις πύλαις

λέξω, τὸν αὐτοῦ σου κασίγνητον, πόλει

οἷας ἀρᾶται καὶ κατεύχεται τύχας·

πύργοις ἐπεμβὰς κάπικηρυχθεὶς χθονί,

635 ἀλώσιμον παιῶν' ἐπεξιακχάσας,

σοὶ ξυμφέρεσθαι καὶ κτανὼν θανεῖν πέλας,

ἢ ζῶντ', ἀτιμαστίηρα τῷς ἀνδρηλάτην,

φυγῇ τὸν αὐτὸν τόνδε τείσασθαι τρόπον.

τοιαῦτ' αὐτεῖ καὶ θεοὺς γενεθλίους

640 καλεῖ πατρώας γῆς ἐποπτῆρας λιτῶν

τῶν ὧν γενέσθαι πάγχυ Πολυνείκους βία.

ἔχει δὲ καινοπηγὲς εὐκυκλον σάκος

διπλοῦν τε σῆμα προσμεμηχανημένον.

χρυσήλατον γὰρ ἄνδρα τευχηστήν ιδεῖν

645 ἄγει γυνή τις σωφρόνως ἡγουμένη.

Δίκη δ' ἄρ' εἶναί φησιν, ὥς τὰ γράμματα

λέγει· “Κατάξω δ' ἄνδρα τόνδε καὶ πόλιν

ἔξει πατρώαν δωμάτων τ' ἐπιστροφάς.”

τοιαῦτ' ἐκείνων ἐστὶ τάξευρήματα.

650 σὺ δ' αὐτὸς ἤδη γνῶθι τίνα πέμπειν δοκεῖ·

ὥς οὔποτ' ἀνδρὶ τῷδε κηρυκευμάτων

μέμψη - σὺ δ' αὐτὸς γνῶθι ναυκληρεῖν πόλιν.

Ετ. ὦ θεομανές τε καὶ θεῶν μέγα στύγος,

ὦ πανδάκρυτον ἀμὸν Οἰδίπου γένος·

655 ὦμοι, πατρὸς δὴ νῦν ἀραὶ τελεσφόροι.

ἀλλ' οὔτε κλαίειν οὔτ' ὀδύρεσθαι πρέπει,

μὴ καὶ τεκνωθῇ δυσφορώτερος γόος.

ἐπώνυμφ δὲ κάρτα, Πολυνείκη λέγω,

τάχ' εἰσόμεσθα τοῦπίσημ' ὅποι τελεῖ,

660 εἰ νιν κατάξει χρυσότευκτα γράμματα

ἐπ' ἀσπίδος φλύοντα σὺν φοίτῳ φρενῶν.

εἰ δ' ἢ Διὸς παῖς παρθένος Δίκη παρῆν

ἔργοις ἐκείνου καὶ φρεσὶν, τάχ' ἂν τόδ' ἦν·

ἀλλ' οὔτε νιν φυγόντα μητρόθεν σκότον,

665 οὔτ' ἐν τροφαῖσιν, οὔτ' ἐφηβήσαντά πω,

οὐτ' ἐν γενείου ξυλλογῇ τριχώματος,  
Δίκη προσεῖδε καὶ κατηξιώσατο·  
οὐδ' ἐν πατρώας μὴν χθονὸς κακουχία  
οἴμαί νιν αὐτῷ νῦν παραστατεῖν πέλας.

670 ἦ δῆτ' ἂν εἴη πανδίκως ψευδώνυμος

Δίκη, ξυνοῦσα φωτὶ παντόλμῳ φρένας.

τούτοις πεποιθὼς εἶμι καὶ ξυστήσομαι

αὐτός· τίς ἄλλος μᾶλλον ἐνδικώτερος;

ἄρχοντί τ' ἄρχων καὶ κασιγνήτῳ κάσις,

675 ἐχθρὸς σὺν ἐχθρῷ στήσομαι. φέρ' ὥς τάχος

κνημίδας, αἰχμῆς καὶ πέτρων προβλήματα.

Χο. μή, φίλτατ' ἀνδρῶν, Οἰδίπου τέκος, γένη

ὀργὴν ὁμοῖος τῷ κάκιστ' αὐδωμένῳ·

ἀλλ' ἄνδρας Ἀργείοισι Καδμεῖους ἄλις

680 ἐς χεῖρας ἐλθεῖν· αἶμα γὰρ καθάρσιον.

ἀνδροῖν δ' ὁμαίμοιν θάνατος ὧδ' αὐτοκτόνος -

οὐκ ἔστι γῆρας τοῦδε τοῦ μιάσματος.

Ετ. εἴπερ κακὸν φέροι τις, αἰσχύνης ἅτερ

ἔστω· μόνον γὰρ κέρδος ἐν τεθνηκόσι·

685 κακῶν δὲ κᾶσχερῶν οὐτὶν' εὐκλείαν ἐρεῖς.

Χο. τί μέμονας, τέκνον; μή τί σε θυμοπλη- [στρ. α.

θῆς δορίμαργος ἅτα φερέτω· κακοῦ δ'

ἔκβαλ' ἔρωτος ἀρχάν.

Ετ. ἐπεὶ τὸ πρᾶγμα κάρτ' ἐπισπέρχει θεός,

690 ἴτω κατ' οὖρον, κῦμα Κωκυτοῦ λαχόν,

Φοῖβῳ στυγηθὲν πᾶν τὸ Λαΐου γένος.

Χο. ὠμοδακῆς σ' ἄγαν ἥμερος ἐξοτρύν- [ἀντ. α.

νει πικρόκαρπον ἀνδροκτασίαν τελεῖν

αἵματος οὐ θεμιστοῦ.

695 Ετ. φίλου γὰρ ἐχθρά μοι πατρὸς μέλαιν' Ἄρᾱ

ξηροῖς ἀκλαύτοις ὄμμασιν προσιζάνει,

λέγουσα κέρδος πρότερον ὑστέρου μόρου.

Χο. ἀλλὰ σὺ μὴ 'ποτρύνου· κακὸς οὐ κεκλή- [στρ. β.

ση βίον εὖ κυρήσας· μελάναιγες [δ'] οὐκ

700 φεῖσι δόμων Ἑρινύς, ὅταν ἐκ χειρῶν

θεοὶ θυσίαν δέχωνται.

Ετ. θεοῖς μὲν ἤδη πως παρημελήμεθα,

χάρις δ' ἄφ' ἡμῶν ὀλομένων θαυμάζεται·  
τί οὖν ἔτ' ἂν σαίνοιμεν ὀλέθριον μόρον;

705 Χο. νῦν ὅτε σοι παρέστακεν· ἐπεὶ δαίμων [ἀντ. β.  
λήματος ἂν τροπαίᾳ χρονίᾳ μεταλ-  
λακτὸς ἴσως ἂν ἔλθοι θελεμωτέρῳ  
πνεύματι· νῦν δ' ἔτι ζεῖ.

Ετ. ἐξέξεσεν γὰρ Οἰδίπου κατεύγματα·

710 ἄγαν δ' ἄληθεῖς ἐνυπνίων φαντασμάτων  
ὄψεις, πατρώων χρημάτων दाτήριοι.

Χο. πιθοῦ γυναιξί, καίπερ οὐ στέργων ὄμωσ.

Ετ. λέγοιτ' ἂν ὧν ἄνη τις· οὐδὲ χρή μακράν.

Χο. μὴ ἔλθῃς ὁδοὺς σὺ τάσδ' ἐφ' ἐβδόμαις πύλαις.

715 Ετ. τεθηγμένον τοί μ' οὐκ ἀπαμβλυνεῖς λόγῳ.

Χο. νίκην γε μέντοι καὶ κακὴν τιμῇ θεός.

Ετ. οὐκ ἄνδρ' ὀπλίτην τοῦτο χρή στέργειν ἔπος.

Χο. ἀλλ' αὐτάδελφον αἷμα δρέψασθαι θέλεις;

Ετ. θεῶν διδόντων οὐκ ἂν ἐκφύγοις κακά.

720 ΧΟΡΟΣ

πέφρικα τὰν ὠλεσίοικον [στρ. α.

θεόν, οὐ θεοῖς ὁμοίαν,

παναληθῆ, κακόμαντιν,

πατρὸς εὐκταίαν Ἐρινὺν

τελέσαι τὰς περιθύμους

725 κατάρας Οἰδιπόδα βλαψίφρονος·

παιδολέτῳ δ' ἔρις ἅδ' ὀτρύνει.

ξένος δὲ κλήρους ἐπινωμῇ [ἀντ. α.

Χάλυβος Σκυθῶν ἄποικος,

κτεάνων χρηματοδαίτας

730 πικρός, ὠμόφρων σίδαρος,

χθόνα ναίειν διαπήλας

ὀπόσαν καὶ φθιμένοισιν κατέχειν,

τῶν μεγάλων πεδίων ἀμοίρους.

ἐπεὶ δ' ἂν αὐτοκτόνως [στρ. β.

735 αὐτοδάικτοι θάνω-

σι, καὶ γαῖα κόνις

πίῃ μελαμπαγὲς αἷμα φοίνιον,

τίς ἂν καθαροὺς πόροι,



τίς ἄν σφε λούσειεν; ὦ

740 πόνοι δόμων νέοι παλαι-  
οῖσι συμμιγεῖς κακοῖς.

παλαιγενῇ γὰρ λέγω [ἀντ. β.

παρβασίαν ὠκύποι-

νον, αἰῶνα δ' ἐς τρίτον

745 μένειν, Ἀπόλλωνος εὔτε Λάιος

βία, τρὶς εἰπόντος ἐν

μεσομφάλοις Πυθικοῖς

χρηστηρίοις θνήσκοντα γέν-

νας ἄτερ σῶζειν πόλιν.

750 κρατηθεὶς δ' ἐκ φιλᾶν ἀβουλιᾶν [στρ. γ.

ἐγείνατο μὲν μόρον αὐτῷ,

πατροκτόνον Οἰδιπόδαν,

ὅστε ματρὸς ἀγνὰν

σπείρας ἄρουραν, ἔν' ἐτράφη,

755 ῥίζαν αἱματόεσσαν

ἔτλα· παράνοια συνᾶγε

νυμφίους φρενώλης.

κακῶν δ' ὥσπερ θάλασσα κῦμ' ἄγει· [ἀντ. γ.

τὸ μὲν πίτνον, ἄλλο δ' ἀείρει

760 τρίχαλον, ὃ καὶ περὶ πρύμ-

ναν πόλεως καχλάζει.

μεταξὺ δ' ἄλκα δι' ὀλίγου

τείνει, πύργος ἐν εὖρει.

δέδοικα δὲ σὺν βασιλεῦσι

765 μὴ πόλις δαμασθῇ.

τέλειαι γὰρ παλαιφάτων ἀρᾶν [στρ. δ.

βαρέαι καταλλαγαί· τὰ δ' ὅλο-

ὰ πενομένους παρέρχεται,

πρόπρυμνα δ' ἐκβολὰν φέρει

770 ἀνδρῶν ἀλφηστᾶν

ὄλβος ἄγαν παχυνθείς.

τίν' ἀνδρῶν γὰρ τοσόνδ' ἐθαύμασαν [ἀντ. δ.

θεοὶ [καὶ] ξυνέστιοι πόλεος

ὃ πολύβοτός τ' αἰὼν βροτῶν,

775 ὅσον τότε Οἰδίπουν τίον,

τὰν ἄρπαξάνδραν  
κῆρ' ἀφελόντα χώρας;  
ἐπεὶ δ' ἄρτίφρων [στρ. ε.  
ἐγένετο μέλεος ἀθλίων  
780 γάμων, ἐπ' ἄλγει δυσφορῶν  
μαινομένα κραδία  
δίδυμα κάκ' ἐτέλεσεν·  
πατροφόνῳ χερὶ τῶν  
† κρεισσοτέκνων [δ' ἀπ'] ὀμμάτων ἐπλάγχθη· †  
785 τέκνοις δ' ἀρχαίᾳς [ἀντ. ε.

ἐφῆκεν ἐπίκοτος τροφᾶς,  
αἰᾶϊ, πικρογλώσσους ἀράς,  
καὶ σφε σιδαρονόμῳ  
διὰ χερὶ ποτε λαχεῖν

790 κτήματα· νῦν δὲ τρέω  
μὴ τελέσῃ καμψίπους Ἑρινύς.  
Αγ. θαρσεῖτε, παῖδες μητέρων τεθραμμένα.  
πόλις πέφευγεν ἥδε δούλιον ζυγόν·  
πέπτωκεν ἀνδρῶν ὀβρίμων κομπάσματα·

795 πόλις δ' ἐν εὐδία τε καὶ κλυδωνίου  
πολλαῖσι πληγαῖς ἄντλον οὐκ ἐδέξατο.  
στέγει δὲ πύργος, καὶ πύλας φερεγγύοις  
ἐφραζάμεσθα μονομάχοισι προστάταις·  
καλῶς ἔχει τὰ πλεῖστ' ἐν ἑξ πυλώμασιν·

800 τὰς δ' ἐβδόμας ὁ σεμνὸς ἐβδομαγέτας  
ἄναξ Απόλλων εἴλετ', Οἰδίπου γένει  
κραίνων παλαιὰς Λαΐου δυσβουλίας.

Χο. τί δ' ἐστὶ πρᾶγος νεόκοτον πόλει πλέον;  
Αγ. πόλις σέσωται· βασιλέων δ' ὁμοσπόροι -  
805 Χο. οἱ 'γὼ τάλαινα· μάντις εἰμὶ τῶν κακῶν.

Αγ. πέπωκεν αἷμα γαῖ' ὑπ' ἀλλήλων φόνῳ.  
Χο. τί δ' ἐστὶ πρᾶγος νεόκοτον πόλει πλέον;  
Αγ. ἄνδρες τεθνᾶσιν ἐκ χερῶν αὐτοκτόνων.  
Χο. τίνες; τί δ' εἶπας; παραφρονῶ φόβῳ λόγου.

Αγ. φρονοῦσα νῦν ἄκουσον· Οἰδίπου γένος -  
810 Χο. ἐκεῖθι κῆλθον; βαρέα δ' οὖν ὅμως φράσον.  
Αγ. οὕτως ἀδελφαῖς χερσὶν ἠναίρονθ' ἅμα;

Χο. οὐδ' ἀμφιλέκτως μὴν κατεσποδημένοι -  
Αγ. οὕτως ὁ δαίμων κοινὸς ἦν ἀμφοῖν ἄγαν,  
αὐτὸς δ' ἀναλοῖ δῆτα δύσποτμον γένος.

815 τοιαῦτα χαίρειν καὶ δακρύεσθαι πάρα,  
πόλιν μὲν εὖ πράσσουσιν, οἱ δ' ἐπιστάται,  
δισσὼ στρατηγῶ, διέλαχον σφυρηλάτῳ  
Σκύθῃ σιδήρῳ κτημάτων παμπησίαν.  
ἔξουσι δ' ἦν λάβωσιν ἐν ταφῇ χθονός,  
820 πατρὸς κατ' εὐχὰς δυσπότημῳ φορούμενοι.

## ΧΟΡΟΣ

ὦ μέγαλε Ζεῦ καὶ πολιοῦχοι  
δαίμονες, οἱ δὴ Κάδμου πύργους  
†τούσδε ῥύεσθε·

825 πότερον χαίρω κάπολολύξῳ  
πόλεως ἀσινεῖ †σωτῆρι ...  
ἢ τοὺς μογεροὺς καὶ δυσδαίμονας  
ἀτέκνους κλαύσω πολεμάρχους;  
οἱ δῆτ' ὀρθῶς κατ' ἐπωνυμίαν

830 «κλεινοὶ τ' ἔτεδ' οὐ καὶ πολυνεικεῖς»  
ᾧλοντ' ἀσεβεῖ διανοίᾳ.

ὦ μέλαινα καὶ τελεία [στρ. α.  
γένεος Οἰδίπου τ' Ἀρά,  
κακὸν με καρδίαν τι περιπίτνει κρύος.

835 ἔτευξα τύμβῳ μέλος  
θυιᾶς αἵματοσταγεῖς  
νεκροὺς κλύουσα δυσμώρως  
θανόντας· ἦ δύσορnis ἄ-  
δε ξυναυλία δορός.

840 ἐξέπραξεν, οὐδ' ἀπεῖπεν [ἀντ. α.  
πατρώθεν εὐκταία φάτις·  
βουλαὶ δ' ἄπιστοι Λαΐου διήρκεσαν.  
μέριμνα δ' ἀμφὶ πτόλιν·  
θέσφατ' οὐκ ἀμβλύνεται.

845 ἰὼ πολύστονοι, τόδ' εἰρ-  
γάσασθ' ἄπιστον· ἦλθε δ' αἰ-  
ακτὰ πῆματ' οὐ λόγῳ.

- τάδ' αὐτόδηλα, προὔπτος ἀγγέλου λόγος·  
διπλαῖ μέριμναι, διδύμα δ' ἀνορέα·  
850 κάκ' αὐτοφόνα δίμοιρα τέλεα τάδε πάθη.  
τί φῶ; - τί δ' ἄλλο γ' ἢ πόνοι  
πόνων δόμων ἐφέστιοι; -  
- ἀλλὰ γόων, ὦ φίλοι, κατ' οὔρον  
855 ἐρέσσειτ' ἀμφὶ κρατὶ πόμπιμον χεροῖν  
πίτυλον, ὃς αἰὲν δι' Ἀχέροντ' ἀμείβεται,  
τὰν ἄστονον μελάγκροκον ναύστολον θεωρίδα,  
τὰν ἀστιβῇ 'πόλλωνι, τὰν ἀνάλιον,  
860 πάνδοκον εἰς ἀφανῇ τε χέρσον.  
- ἀλλὰ γὰρ ἤκουσ' αἶδ' ἐπὶ πρᾶγος  
πικρὸν Ἀντιγόνη τ' ἠδ' Ἰσμήνη,  
θρῆνον ἀδελφοῖν· οὐκ ἀμφιβόλως  
οἴμαί σφ' ἐρατῶν ἐκ βαθυκόλπων  
865 στηθέων ἦσιν ἄλγος ἐπάξιον.  
ἡμᾶς δὲ δίκη πρότερον φήμης  
τὸν δυσκέλαδόν θ' ὕμνον Ἑρινύος  
ἀχεῖν Αἶδα τ'  
870 ἐχθρὸν παιᾶν' ἐπιμέλπειν.  
- ἰώ.  
δυσασυμφόταται πασῶν ὀπόσαι  
στρόφον ἐσθῆσιν περιβάλλονται,  
κλαίω, στένομαι, καὶ δόλος οὐδεὶς  
μὴ 'κ φρενὸς ὀρθῶς με λιγαίνειν.  
875 Ἀν. ἰὼ ἰὼ δύσφρονες, [στρ. α.  
φίλων ἄπιστοι καὶ κακῶν ἀτρύμονες,  
δόμους ἐλόντες πατρῶ-  
ους μέλεοι σὺν ἀλκᾷ.  
Χο. μέλεοι δῆθ' οἱ μελέους θανάτους  
880 ἠὔροντο δόμων ἐπὶ λύμῃ.  
Ἰσ. ἰὼ ἰὼ δωμάτων [ἀντ. α.  
ἐρειψίτοιχοι καὶ πικρὰς μοναρχίας  
ιδόντες, ἤδη διήλ-  
885 λαχθε σὺν σιδάρφ.  
Χο. κάρτα δ' ἀληθῆ πατρὸς Οἰδιπόδα  
πότνι' Ἑρινὺς ἐπέκρανεν.

Αν. δι' εὐωνύμων τετυμμένοι, [στρ. β.  
τετυμμένοι δι'θ', ὁμο-  
890 σπλάγχνων τε πλευρωμάτων

· · · · ·  
αἰᾷ δαιμόνιοι,  
αἰᾷ δ' ἀντιφόνων  
ἔκ' θανάτων ἀραί.

895 Χο. διανταίαν λέγεις [πλαγὰν] δόμοισι καὶ  
σώμασιν πεπλαγμένους, [ἐννέπω]  
ἀναυδάτω μένει  
ἀραίῳ τ', ἐκ πατρὸς  
ἄδ' οὐ» διχόφρονι πότμῳ.

900 Ισ. διήκει δὲ καὶ πόλιν στόνος, [ἀντ. β.  
στένουσι πύργοι, στένει  
πέδον φίλανδρον· μένει  
ἄδ' κτέαν' ἐπιγόνους,  
δι' ὧν αἰνομόροις,  
905 δι' ὧν νεῖκος ἔβα  
καὶ θανάτου τέλος.

Χο. ἐμοιράσαντο δ' ὀξυκάρδιοι  
κτήμαθ', ὥστ' ἴσον λαχεῖν.  
διαλλακτῆρι δ' οὐκ  
ἀμεμφεία φίλοις,

910 οὐδ' ἐπίχαρις Ἄρης.  
Αν. σιδηρόπληκτοι μὲν ὧδ' ἔχουσιν [στρ. γ.  
σιδηρόπληκτοι δὲ τοὺς μένουσι -  
τάχ' ἂν τις εἴποι, τίνες;  
τάφων πατρώων λαχαί.

915 Χο. †δόμων μάλ' ἀχάεσσα τοὺς †  
προπέμπει  
δαϊκτῆρ γόος αὐ-  
τόστονος, αὐτοπήμων,  
δαϊόφρων, οὐ φιλογα-  
θής, ἐτύμως δακρυχέων  
920 ἐκ φρενός, ἃ κλαιομένας  
μου μινύθει,  
τοῖνδε δυοῖν ἀνάκτοιιν.

Ισ. πάρεστι δ' εἰπεῖν ἐπ' ἀθλίοισιν [ἀντ. γ.  
ὥς ἐρξάτην πολλὰ μὲν πολίτας,  
ξένων τε πάντων στίχας  
925 πολυφθόρους ἐν δαΐ.

Χο. δυσδαίμων σφιν ἅ τεκοῦσα  
πρὸ πασᾶν  
γυναικῶν ὀπόσαι  
τεκνογόνοι κέκλινται.

παῖδα τὸν αὐτᾶς πόσιν αὐ-  
τᾷ θεμένα τούσδ' ἔτεχ', οἱ  
930 δ' ὧδ' ἐτελεύτασαν ὑπ' ἄλ-  
λαλοφόνοις

χερσὶν ὁμοσπόροισιν.  
Αν. ὁμόσποροι δῆτα καὶ πανώλεθροι, [στρ. δ.  
διατομαῖς οὐ φίλαις,  
935 ἔριδι μαινομένα,

νείκεος ἐν τελευτᾷ.

Χο. πέπανται δ' ἔχθος, ἐν δὲ γαίᾳ  
ζόα φονορύτῳ  
940 μέμεικται· κάρτα δ' εἶσ' ὅμαιμοι.

πικρὸς λυτῆρ νεικέων ὁ πόντιος  
ξεῖνος ἐκ πυρὸς συθεῖς  
θηκτὸς σίδαρος· πικρὸς δὲ χρημάτων  
945 ἴσος δατητὰς Ἄρης ἀράν πατρώ-  
αν τιθεῖς ἀλαθῇ.

Ισ. ἔχουσι μοῖραν λαχόντες οἱ μέλαιοι [ἀντ. δ.  
διοδότων λάξεων·  
ὑπὸ δὲ σώματι γᾶς  
950 πλοῦτος ἄβυσσος ἔσται.

Χο. ἰὼ πολλοῖς ἐπανθίσαντες  
πόννοισι γενεάν·  
τελευταῖαι δ' ἐπηγάλαξαν

Ἀραὶ τὸν ὀξὺν νόμον, τετραμμένου  
955 παντρόπῳ φυγᾷ γένους.  
ἔστακε δ' Ἄτας τροπαῖον ἐν πύλαις,  
ἐν αἷς ἐθείνοντο, καὶ δυοῖν κρατή-  
960 σας ἔληξε δαίμων.

Αν. παιθεῖς ἔπαισας.

Ισ. σὺ δ' ἔθανες κατακτανών.

Αν. δορὶ δ' ἔκανες. Ισ. δορὶ δ' ἔθανες.

Αν. μελεοπόνος Ισ. μελεοπαθής

(Αν. ἴτω γόος, Ισ. ἴτω δάκρυ,)

965 Αν. πρόκεισαι, Ισ. κατακτάς.

Αν. ἡέ. Ισ. ἡέ. [στρ. α.

Αν. μαίνεται γόοισι φρήν.

Ισ. ἐντὸς δὲ καρδίᾳ στένει.

Αν. ἰωῖὸ πανδάκρυτε σύ.

970 Ισ. σὺ δ' αὖτε καὶ πανάθλιε.

Αν. πρὸς φίλου ἔφθισο. Ισ. καὶ φίλον ἔκτανες.

Αν. διπλόα λέγειν. Ισ. διπλόα δ' ὀρᾶν.

Αν. †ἀχέων τοίων τάδ' ἐγγύθεν.

Ισ. πέλας δ' αἶδ' ἀδελφαὶ ἀδελφεῶν. †

975 Χο. ἰὼ Μοῖρα βαρυδότειρα μογερά,

πότνιά τ' Οἰδίπου σκιά·

μέλαιν' Ἐρινύς, ἧ μεγασθενής τις εἶ.

Αν. ἡέ. Ισ. ἡέ. [ἀντ. α.

Αν. δυσθέατα πήματα -

Ισ. ἐδείξατ' ἐκ φυγᾶς ἐμοί.

980 Αν. οὐδ' ἵκεθ' ὥς κατέκτανεν.

Ισ. σωθεῖς δὲ πνεῦμ' ἀπώλεσεν.

Αν. ὤλεσε δῆθ' <ὁδε> - Ισ. καὶ τὸν ἐνόσφισεν.

Αν. ὀλοὰ λέγειν. Ισ. ὀλοὰ δ' ὀρᾶν.

Αν. †δύστονα κήδε' ὁμώνυμα.

985 Ισ. δίυγρα τριπάλτων πημάτων. †

Χο. ἰὼ Μοῖρα βαρυδότειρα μογερά,

πότνιά τ' Οἰδίπου σκιά·

μέλαιν' Ἐρινύς, ἧ μεγασθενής τις εἶ.

Αν. σὺ τοί νιν οἶσθα διαπερῶν,

990 Ισ. σὺ δ' οὐδὲν ὕστερος μαθών,

Αν. ἐπεὶ κατῆλθες ἐς πόλιν,

Ισ. δορός γε τῷδ' ἀντηρέτας.

Αν. τάλαν γένος, Ισ. τάλανα παθόν.

Αν. ἰὼ πόνος, Ισ. ἰὼ κακά,

995 Αν. δώμασι, Ισ. καὶ χθονί,

Αν. πρὸ πάντων δ' ἐμοί.

Ισ. καὶ τὸ πρόσω γ' ἐμοί.

Αν. ἰὼ ἰώ, δυστόνων κακῶν ἄναξ,

Ἑτεόκλεις ἀρχαγέτα

· · · · ·  
1000 Ισ. ἰώ, πάντων πολυπονωτάτω.

Αν. ἰώ, δαιμονῶντ' ἐν ἅτα.

Ισ. ἰώ, ποῦ σφε θήσομεν χθονός;

Αν. ἰώ, ὅπου τιμιάτατον.

Ισ. ἰὼ ἰώ, πῆμα πατρὶ πάρευνον.

1005 [ΚΗΡΥΞ

δοκοῦντα καὶ δόξαντ' ἀπαγγέλλειν με χρὴ  
δήμου προβούλοις τῆσδε Καδμείας πόλεως·

Ἑτεοκλέα μὲν τόνδ' ἐπ' εὐνοίᾳ χθονός

θάπτειν ἔδοξε γῆς φίλαις κατασκαφαῖς·

στέγων γὰρ ἐχθροὺς θάνατον εἴлет' ἐν πόλει,

1010 ἱερῶν πατρώων δ' ὅσιος ὦν μομφῆς ἄτερ

τέθνηκεν οὐπὲρ τοῖς νέοις θνήσκειν καλόν.

οὕτω μὲν ἀμφὶ τοῦδ' ἐπέσταλται λέγειν·

τούτου δ' ἀδελφὸν τόνδε Πολυνείκους νεκρὸν

ἔξω βαλεῖν ἄθαπτον, ἀρπαγὴν κυσίν,

1015 ὡς ὄντ' ἀναστατήρα Καδμείων χθονός,

εἰ μὴ θεῶν τις ἐμποδὼν ἔστη δορὶ

τῷ τοῦδ'. ἄγος δὲ καὶ θανὼν κεκτήσεται

θεῶν πατρώων, οὓς ἀτιμάσας ὅδε

στράτευμ' ἐπακτὸν ἐμβαλὼν ἥρει πόλιν.

1020 οὕτω πετηνῶν τόνδ' ὑπ' οἰωνῶν δοκεῖ

ταφέντ' ἀτίμως τοῦπιτίμιον λαβεῖν,

καὶ μήθ' ὀμαρτεῖν τυμβοχόα χειρώματα

μήτ' ὀξυμόλοποις προσσέβειν οἰμώγμασιν,

ἄτιμον εἶναι δ' ἐκφορᾶς φίλων ὕπο.

1025 τοιαῦτ' ἔδοξε τῷδε Καδμείων τέλει.

Αν. ἐγὼ δὲ Καδμείων γε προστάταις λέγω·

ἦν μή τις ἄλλος τόνδε συνθάπτειν θέλη,

ἐγὼ σφε θάψω κἀνὰ κίνδυνον βαλῶ

θάψας' ἀδελφὸν τὸν ἐμόν, οὐδ' αἰσχύνομαι

1030 ἔχουσ' ἄπιστον τήνδ' ἀναρχίαν πόλει.



δεινὸν τὸ κοινὸν σπλάγχχνον οὗ πεφύκαμεν,  
μητρὸς ταλαίνης καπὸ δυστήνου πατρός.  
τοιγὰρ θέλουσ' ἄκοντι κοινώνει κακῶν,  
ψυχὴ, θανόντι ζῶσα συγγόνῳ φρενί.

1035 τούτου δὲ σάρκας . . . . .

. . . . . οὐδὲ κοιλογάστορες  
λύκοι πάσσονται· μὴ δοκησάτω τινί.  
τάφον γὰρ αὐτὴ καὶ κατασκαφὰς ἐγώ,  
γυνὴ περ οὔσα, τῷδε μηχανήσομαι,  
κόλπῳ φέρουσα βυσσίνου πεπλώματος,  
1040 καυτὴ καλύψω· μηδὲ τῷ δόξῃ πάλιν.

θάρσει παρέσται μηχανὴ δραστήριος.

Κη. αὐδῶ πόλιν σε μὴ βιάζεσθαι τάδε.

Αν. αὐδῶ σε μὴ περισσὰ κηρύσσειν ἐμοί.

Κη. τραχύς γε μέντοι δῆμος ἐκφυγῶν κακά.

1045 Αν. τράχυν'· ἄθαπτος δ' οὔτος οὐ γενήσεται.

Κη. ἀλλ' ὃν πόλις στυγεῖ, σὺ τιμήσεις τάφῳ;

Αν. ῥῆδῃ τὰ τοῦδ' οὐ διατετίμηται θεοῖς.

Κη. οὔ, πρὶν γε χώραν τήνδε κινδύνῳ βαλεῖν.

Αν. παθὼν κακῶς κακοῖσιν ἀντημείβετο.

1050 Κη. ἀλλ' εἰς ἅπαντας ἀνθ' ἐνὸς τόδ' ἔργον ἦν.

Αν. . . . .

Κη. Ἐρις περαίνει μῦθον ὑστάτη θεῶν.

Αν. ἐγὼ δὲ θάψω τόνδε· μὴ μακρηγόρει.

Κη. ἀλλ' αὐτόβουλος ἴσθ', ἀπεννέπω δ' ἐγώ.

Χο. φεῦ φεῦ.

ὦ μέγалаυχοι καὶ φθερσιγενεῖς

1055 Κῆρες Ἑρινύες, αἴτ' Οἰδιπόδα

γένος ὠλέσατε πρυμνόθεν οὔτως,

τί πάθω; τί δὲ δρῶ; τί δὲ μήσωμαι;

πῶς τολμήσω μήτε σε κλαίειν

μήτε προπέμπειν ἐπὶ τύμβῳ;

1060 ἀλλὰ φοβοῦμαι κάποτρέπομαι

δεῖμα πολιτῶν.

σύ γε μὴν πολλῶν πενθητήρων

τεύξῃ· κείνος δ' ὁ τάλας ἄγοος

μονόκλαυτον ἔχων θρῆνον ἀδελφῆς

1065 εἴσιν· τίς ἂν οὖν τὰ πίθοιτο;  
Ημ. δράτῳ <τι> πόλις καὶ μὴ δράτῳ  
τοὺς κλαίοντας Πολυνείκη.  
ἡμεῖς γὰρ ἴμεν καὶ συνθάψομεν  
αἶδε προπομποί. καὶ γὰρ γενεᾷ  
1070 κοινὸν τόδ' ἄχος, καὶ πόλις ἄλλως  
ἄλλοτ' ἐπαινεῖ τὰ δίκαια.  
Ημ. ἡμεῖς δ' ἅμα τῷδ', ὥσπερ τε πόλις  
καὶ τὸ δίκαιον ξυνεπαινεῖ.  
μετὰ γὰρ μάκαρας καὶ Διὸς ἰσχὺν  
1075 ὅδε Καδμείων ἥρυξε πόλιν  
μὴ 'νατραπῆναι μηδ' ἄλλοδαπῶν  
κύματι φωτῶν  
κατακλυσθῆναι τὰ μάλιστα.]

## Ἰκέτιδες – THE SUPPLIANTS

### ΧΟΡΟΣ ΔΑΝΑΙΔΩΝ

Ζεὺς μὲν ἀφίκτωρ ἐπίδοι προφρόνως  
στόλον ἡμέτερον νάιον ἀρθέντ'  
ἀπὸ προστομίων λεπτοψαμάθων  
Νείλου. Δίαν δὲ λιποῦσαι

5 χθόνα σύγχορτον Συρία φεύγομεν,  
οὔτιν' ἐφ' αἵματι δημηλασίαν  
ψήφω πόλεως γνωσθεῖσαι,  
ἀλλ' αὐτογενεῖ φυξανορία,  
γάμον Αἰγύπτου παίδων ἀσεβῇ τ'

10 ὀνοταζόμεναι «διάνοιαν».

Δαναὸς δὲ πατὴρ καὶ βούλαρχος  
καὶ στασίαρχος τάδε πεσσονομῶν  
κύδιστ' ἀχέων ἐπέκρινεν  
φεύγειν ἀνέδην διὰ κῦμ' ἄλιον,

15 κέλσαι δ' Ἄργους γαῖαν, ὅθεν δὴ  
γένος ἡμέτερον τῆς οἰστροδόνου  
βοὸς ἐξ ἐπαφῆς καὶ ἐπιπνοίας  
Διὸς εὐχόμενον τετέλεσται.

τίν' ἂν οὖν χώραν εὐφρονα μάλλον

20 τῇσδ' ἀφικοίμεθα  
σὺν τοῖσδ' ἱκετῶν ἐγχειριδίοις,  
ἐριοστέπτοισι κλάδοισιν;  
ὦ πόλις, ὦ γῆ, καὶ λευκὸν ὕδωρ,  
ὑπατοί τε θεοί, καὶ βαρύτιμοι

25 χθόνιοι θήκας κατέχοντες,  
καὶ Ζεὺς σωτὴρ τρίτος, οἰκοφύλαξ  
όσίων ἀνδρῶν, δέξασθ' ἱκέτην  
τὸν θηλυγενῆ στόλον αἰδοίω  
πνεύματι χώρας· ἀρσενοπληθῇ δ'

30 ἐσμὸν ὑβριστὴν Αἰγυπτογενῆ,  
πρὶν πόδα χέρσῳ τῇδ' ἐν ἀσώδει  
θεῖναι, ξὺν ὄχῳ ταχυήρει  
πέμψατε πόντονδ'· ἔνθα δὲ λαίλαπι

χειμωνοτύπῳ, βροντῇ στεροπῇ τ'  
35 ὀμβροφόροισιν τ' ἀνέμοις ἀγρίας  
ἀλὸς ἀντήσαντες ὄλοιντο,  
πρὶν ποτε λέκτρων, ὧν θέμις εἵργει,  
σφετεριζάμενοι πατραδέλφειαν  
τὴνδ' ἀκόντων ἐπιβῆναι.

40 νῦν δ' ἐπικεκλομένα [στρ. α.  
Δῖον πόρτιν ὑπερ-  
πόντιον τιμάορ' ἱνὶν τ'  
ἀνθονόμον τᾶς προγόνου  
βοδὸς ἐξ ἐπιπνοίας

45 Ζηνός· ἔφαψιν ἐπωνυμία  
δ' ἐπεκραίνετο μόρσιμος αἰὼν  
εὐλόγως, Ἐπαφόν τ' ἐγέννασεν·  
ὄντ' ἐπιλεζάμενα, [ἀντ. α.

50 νῦν ἐν ποιονόμοις  
ματρὸς ἀρχαίας τόποις τῶν  
πρόσθε πόνων μνασαμένα  
τά τε νῦν ἐπιδείξω  
πιστὰ τεκμήρια γαιονόμοις,

55 τὰ δ' ἄελπτά περ ὄντα φανεῖται.  
γνώσεται δὲ λόγους τις ἐν μάκει.  
εἰ δὲ κυρεῖ τις πέλας οἰωνοπόλων [στρ. β.  
ἔγγαιος οἶκτον [οἰκτρὸν] αἰών,

60 δοξάσει τιν' ἀκούειν ὅπα τᾶς Τηρείας  
†Μήτιδος οἰκτρᾶς ἀλόχου,  
κιρκηλάτου τ' Ἀηδόνης,  
ἅτ' ἀπὸ χώρων ποταμῶν τ' ἐργομένα [ἀντ. β.  
πενθεῖ μὲν οἶκτον ἡθέων,

65 ζυντίθησι δὲ παιδὸς μόρον, ὥς αὐτοφόνως  
ᾔλετο πρὸς χειρὸς ἔθεν  
δυσμάτορος κότου τυχών·  
τὼς καὶ ἐγὼ φιλόδυρτος Ἰαονίοισι νόμοισι [στρ. γ.

70 δάπτω τὰν ἀπαλὰν  
εἰλοθερῇ παρειᾷν  
ἀπειρόδακρύν τε καρδίαν.  
γοεδνὰ δ' ἀνθεμίζομαι

δειμαίνουσα φίλους, τᾷσδε φυγᾶς

75 Ἀερίας ἀπὸ γᾶς

εἴ τις ἐστὶ κηδεμών.

ἀλλὰ, θεοὶ γενέται, κλύετ' εὖ τὸ δίκαιον ἰδόντες· [ἀντ. γ.

ἦβα μὴ τέλεον

80 δόντες ἔχειν παρ' αἴσαν,

ὔβριν δ' ἐτύμως στυγοῦντες,

πέλοιτ' ἄν ἔνδικοι γάμοις.

ἔστι δὲ καὶ πολέμου τειρομένοις

βωμὸς ἀρῆς φυγᾶσιν

85 ῥῦμα, δαιμόνων σέβας.

†εἶθ' εἴη Διὸς εὖ παναληθῶς [στρ. δ.

Διὸς ἥμερος· οὐκ εὐθήρατος ἐτύχθη.

παντᾷ τοι φλεγέθει

κᾶν σκότῳ μελαίνα ξὺν τύχᾳ

90 μερόπεσσι λαοῖς.

πίπτει δ' ἀσφαλὲς οὐδ' ἐπὶ νώτῳ [ἀντ. δ.

κορυφᾷ Διὸς εἰ κρανθῇ πρᾶγμα τέλειον.

δαυλοὶ γὰρ πραπίδων

δάσκιοί τε τείνουσιν πόροι

95 κατιδεῖν ἄφραστοι.

ιάπτει δ' ἐλπίδων [στρ. ε.

ἄφ' ὑψιπύργων πανώλεις

βροτούς, βίαν δ' οὔτιν' ἐξοπλίζει·

100 πᾶν ἄπονον δαιμονίων·

ἥμενος ὃν φρόνημά πως

αὐτόθεν ἐξέπραξεν ἔμ-

πας ἐδράνων ἄφ' ἄγνων.

ιδέσθω δ' εἰς ὔβριν [ἀντ. ε.

105 βρότειον, οἷα νεάζει,

πυθμὴν δι' ἄμὸν γάμον τεθαλῶς

δυσπαραβούλοισι φρεσίν,

καὶ διάνοιαν μαινόλιν

110 κέντρον ἔχων ἄφυκτον, ἄ-

τα δ' ἀπάταν μεταγνούς.

τοιαῦτα πάθεα μέλεα θεοομένα λέγω [στρ. ζ.

λιγέα βαρέα δακρυοπετῇ,

ἰὴ ἰή,

115 ἰηλέμοισιν ἐμπρεπῇ·

ζῶσα γόοις με τιμῶ.

ἰλεῶμαι μὲν Ἀπίαν βοῦνιν, [ἐφυμν. α.

καρβᾶνα δ' αὐδὰν εὔ, γᾶ, κοννεῖς.

πολλάκι δ' ἐμπίτνω λακίδι σὺν λινοσινεῖ

Σιδονία καλύπτρα.

θεοῖς δ' ἐναγέα τέλεα πελομένων καλῶς [ἀντ. ζ.

ἐπίδρομ', ὀπόθι θάνατος ἀπῆ.

125 ἰὼ ἰώ,

ἰὼ δυσάγκριτοι πόνοι.

ποῖ τόδε κῦμ' ἀπάξει;

ἰλεῶμαι μὲν Ἀπίαν βοῦνιν, [ἐφυμν. α.

130 καρβᾶνα δ' αὐδὰν εὔ, γᾶ, κοννεῖς.

πολλάκι δ' ἐμπίτνω λακίδι σὺν λινοσινεῖ

Σιδονία καλύπτρα.

πλάτα μὲν οὖν [στρ. η.

135 λινορραφῆς τε δόμος ἄλλα στέγων δορὸς

ἀχείματόν μ' ἔπεμπε σὺν

πνοαῖς· οὐδὲ μέφομαι·

τελευτὰς δ' ἐν χρόνῳ

πατῆρ ὁ παντόπτας

140 πρευμενεῖς κτίσειεν.

σπέρμα σεμνᾶς μέγα ματρός, εὐνὰς [ἐφυμν. β.

ἀνδρῶν, ἔ ἔ,

ἄγαμον ἀδάματον ἐκφυγεῖν.

θέλουσα δ' αὖ [ἀντ. η.

145 θέλουσαν ἀγνά μ' ἐπιδέτω Διὸς κόρα,

ἔχουσα σέμν' ἐνώπι' ἀ-

σφαλέα, παντὶ δὲ σθένει

†διωγμοῖσι δ' ἀσφαλέας

ἀδμήτος ἀδμήτα

150 ῥύσιος γενέσθω.

σπέρμα σεμνᾶς μέγα ματρός, εὐνὰς [ἐφυμν. β.

ἀνδρῶν, ἔ ἔ,

ἄγαμον ἀδάματον ἐκφυγεῖν.

εἰ δὲ μή, μελανθῆς [στρ. θ.

155 ἡλιόκτυπον γένος  
τὸν γάιον,  
τὸν πολυξενώτατον,  
Ζῆνα τῶν κεκμηκότων  
ἰξόμεσθα σὺν κλάδοις  
160 ἀρτάναις θανοῦσαι,  
μὴ τυχοῦσαι θεῶν Ὀλυμπίων.  
ᾧ Ζήν, Ἰοῦς· ἰὼ μῆνις [ἐφυμν. γ.  
μάστειρ' ἐκ θεῶν·  
κοννῶ δ' ἄταν

165 γαμετᾶν οὐρανονίκων.  
χαλεποῦ γὰρ ἐκ  
πνεύματος εἴσι χειμών.  
καὶ τότε' οὐ δικάίοις [ἀντ. θ.  
Ζεὺς ἐνέξεται ψόγοις,

170 τὸν τᾶς βοῶς  
παῖδ' ἀτιμάσας, τὸν αὐ-  
τός ποτ' ἔκτισεν γόνῳ,  
νῦν ἔχων παλίντροπον  
ὄψιν ἐν λιταῖσιν;  
175 ὑπόθεν δ' εὖ κλύοι καλούμενος.  
ᾧ Ζήν, Ἰοῦς· ἰὼ μῆνις [ἐφυμν. γ.  
μάστειρ' ἐκ θεῶν·  
κοννῶ δ' ἄταν  
γαμετᾶν οὐρανονίκων.  
χαλεποῦ γὰρ ἐκ

175 πνεύματος εἴσι χειμών.⟩

## ΔΑΝΑΟΣ

παῖδες, φρονεῖν χρή· ξὺν φρονοῦντι δ' ἤκετε  
πιστῶ γέροντι τῷδε ναυκλήρῳ πατρί.  
καὶ τὰπὶ χέρσου νῦν προμηθίαν λαβεῖν  
αἰνῶ φυλάξαι θ' ἅμ' ἔπη δελτουμένας.  
ὀρῶ κόνιν, ἄναυδον ἄγγελον στρατοῦ·  
σύριγγες οὐ σιγῶσιν ἄξονήλατοι·  
ὄχλον δ' ὑπασπιστῆρα καὶ δορυσσόον  
λεύσσω, ξὺν ἵπποις καμπύλοις τ' ὀχήμασιν·

τάχ' ἂν πρὸς ἡμᾶς τῆσδε γῆς ἀρχηγέται

185 ὀπτιῆρας εἶεν ἀγγέλων πεπυσμένοι.

ἄλλ' εἴτ' ἀπήμων εἶτε καὶ τεθηγμένος  
ὦμῃ ξὺν ὀργῇ τῶνδ' ἐπόρνυται στόλος,  
ἄμεινόν ἐστι παντὸς εἶνεκ', ὃ κόραι,  
πάγον προσίζειν τόνδ' ἀγωνίων θεῶν.

190 κρεῖσσον δὲ πύργου βωμός, ἄρρηκτον σάκος.

ἄλλ' ὥς τάχιστα βᾶτε, καὶ λευκοστεφεῖς  
ἰκτηρίας, ἀγάματ' αἰδοίου Διός,  
σεμνῶς ἔχουσαι διὰ χερῶν εὐωνύμων,  
αἰδοῖα καὶ γοεδνὰ καὶ ζαχρεῖ' ἔπη

195 ξένους ἀμείβεσθ', ὥς ἐπήλυδας πρέπει,  
τορῶς λέγουσαι τάσδ' ἀναιμάκτους φυγᾶς.  
φθογγῇ δ' ἐπέσθω πρῶτα μὲν τὸ μὴ θρασύ,  
τὸ μὴ μάταιον δ' ἐκ ἔμετώ πω σωφρονῶν  
ἴτω προσώπων ὄμματος παρ' ἡσύχου.

200 καὶ μὴ πρόλεσχος μῆδ' ἐφολκὸς ἐν λόγῳ  
γένῃ· τὸ τῆδε κάρτ' ἐπίφθονον γένος.  
μέμνησο δ' εἴκειν· χρεῖος εἶ ξένη φυγᾶς.  
θραυστομεῖν γὰρ οὐ πρέπει τοὺς ἥσσονας.  
Χο. πάτερ, φρονούντως πρὸς φρονούντας ἐννέπεις.

205 φυλάζομαι δὲ τάσδε μεμνήσθαι σέθεν  
κεδνὰς ἐφετμάς· Ζεὺς δὲ γεννήτωρ ἴδοι.  
Δα. ἴδοιτο δῆτα πρευμενοῦς ἀπ' ὄμματος.  
Χο. θέλοιμ' ἂν ἤδη σοὶ πέλας θρόνους ἔχειν.  
Δα. μὴ νυν σχόλαζε, μηχανῆς δ' ἔστω κράτος.

210 Χο. ὦ Ζεῦ, κόπων οἴκτιρε μάπολωλότας.  
Δα. κείνου θέλοντος εὖ τελευτήσῃ τάδε.  
καὶ Ζηνὸς ὄρνιν τόνδε νῦν κικλήσκετε.  
Χο. καλοῦμεν αὐγὰς ἡλίου σωτηρίους.  
Δα. ἀγνόν τ' Ἀπόλλω, φυγὰδ' ἀπ' οὐρανοῦ θεόν.

215 Χο. εἰδὼς ἂν αἶσαν τήνδε συγγοίῃ βροτοῖς.  
Δα. συγγοῖτο δῆτα καὶ παρασταίῃ πρόφρων.  
Χο. τίν' οὖν κικλήσκω τῶνδε δαιμόνων ἔτι;  
Δα. ὀρῶ τρίαιναν τήνδε σημεῖον θεοῦ.  
Χο. ἄλλ' εὖ τ' ἔπεμψεν εὖ τε δεξάσθω χθονί.

220 Δα. Ἐρμῆς ὃδ' ἄλλος τοῖσιν Ἑλλήνων νόμοις.



Χο. ἐλευθέροις νυν ἐσθλὰ κηρυκευέτω.  
Δα. πάντων δ' ἀνάκτων τῶνδε κοινοβωμίαν  
σέβεσθ'· ἐν ἀγνῶ δ' ἐσμός ὡς πελειάδων  
ἵξεσθε κίρκων τῶν ὁμοπτέρων φόβῳ,  
225 ἐχθρῶν ὁμαίμων καὶ μαινόντων γένος.  
ὄρνιθος ὄρνις πῶς ἂν ἀγνεύοι φαγών;  
πῶς δ' ἂν γαμῶν ἄκουσαν ἄκοντος πάρα  
ἀγνὸς γένοιτ' ἄν; οὐδὲ μὴ 'ν Ἴδου θανῶν  
φύγη ματαίων αἰτίας, πράξας τάδε.  
230 κἀκεῖ δικάζει τὰμπλακήμαθ', ὡς λόγος,  
Ζεὺς ἄλλος ἐν καμοῦσιν ὑστάτας δίκας.  
σκοπεῖτε, κάμειβεσθε τόνδε τὸν τρόπον,  
ὅπως ἂν ὑμῖν πρᾶγος εὖ νικᾷ τόδε.

## ΒΑΣΙΛΕΥΣ

ποδαπὸν ὅμιλον τόνδ' ἀνελληνόστολον  
235 πέπλοισι βαρβάροισι κάμπυκώμασι  
χλίωντα προσφωνοῦμεν; οὐ γὰρ Ἀργολίς  
ἐσθῆς γυναικῶν οὐδ' ἀφ' Ἑλλάδος τόπων.  
ὅπως δὲ χώραν οὔτε κηρύκων ὕπο,  
ἀπρόξενοί τε, νόσφιν ἡγητῶν, μολεῖν  
240 ἔτλητ' ἀτρέστως, τοῦτο θαυμαστὸν πέλει.  
κλάδοι γε μὲν δὴ κατὰ νόμους ἀφικτόρων  
κεῖνται παρ' ὑμῶν πρὸς θεοῖς ἀγωνίοις·  
μόνον τόδ' Ἑλλὰς χθὼν συνοίσεται στόχῳ.  
ἴκαὶ τᾶλλα πόλλ' ἐπεικάσαι δίκαιον ἦν,  
245 εἰ μὴ παρόντι φθόγγος ἦν ὁ σημαντῶν.  
Χο. εἴρηκας ἀμφὶ κόσμον ἀψευδῇ λόγον.  
ἐγὼ δὲ πρὸς σὲ πότερον ὡς ἔτην λέγω,  
ἢ τηρὸν ἱεροῦ ράβδον, ἢ πόλεως ἀγόν;  
Βα. πρὸς ταῦτ' ἀμείβου καὶ λέγ' εὐθαρσῆς ἐμοί.  
250 τοῦ γηγενοῦς γάρ εἰμ' ἐγὼ Παλαίχθονος  
ἱνὶς Πελασγός, τῆσδε γῆς ἀρχηγέτης.  
ἐμοῦ δ' ἄνακτος εὐλόγως ἐπώνυμον  
γένος Πελασγῶν τήνδε καρποῦται χθόνα.  
καὶ πᾶσαν αἴαν, ἥς δί' ἀγνὸς ἔρχεται  
255 Στρυμών, τὸ πρὸς δύνοντος ἡλίου, κρατῶ.

ορίζομαι δὲ τὴν τε Περραιβῶν χθόνα,  
Πίνδου τε τᾰπέκεινα, Παιόνων πέλας,  
ὄρη τε Δωδωναῖα· συντέμνει δ' ὄρος  
ὕγρας θαλάσσης· τῶνδε τᾰπὶ τᾰδε κρατῶ.

260 αὐτῆς δὲ χώρας Ἀπίας πέδον τόδε  
πάλαι κέκληται φωτὸς ἱατροῦ χάριν.  
Ἄπις γὰρ ἐλθὼν ἐκ πέρας Ναυπακτίας  
ἱατρόμαντις παῖς Ἀπόλλωνος χθόνα  
τὴνδ' ἐκκαθαίρει κνωδάλων βροτοφθόρων,

265 τὰ δὴ παλαιῶν αἱμάτων μιάσματος  
χρανθεῖς' ἀνῆκε γαῖα †μηνεῖται ἄκη  
δρακονθόμιλον δυσμενῇ ξυνοικίαν.  
τούτων ἄκη τομαῖα καὶ λυτήρια

πράξας ἀμέμπτως Ἄπις Ἀργεῖα χθονὶ  
270 μνήμην ποτ' ἀντίμισθον ἡῦρετ' ἐν λιταῖς.  
ἔχουσα δ' ἤδη τᾰπ' ἐμοῦ τεκμήρια  
γένος τ' ἂν ἐξεύχοιο καὶ λέγοις πρόσω.

μακράν γε μὲν δὴ ῥῆσιν οὐ στέργει πόλις.  
Χο. βραχὺς τορός θ' ὁ μῦθος· Ἀργεῖαι γένος  
275 ἐξευχόμεσθα, σπέρματ' εὐτέκνου βοός·  
καὶ ταῦτ' ἀληθῆ πάντα προσφύσω λόγῳ.  
Βα. ἄπιστα μυθεῖσθ', ὧ ξένα, κλύειν ἐμοί,  
ὅπως τόδ' ὑμῖν ἐστιν Ἀργεῖον γένος.

Λιβυστικαῖς γὰρ μᾶλλον ἐμφερέστεραι  
280 γυναιξὶν ἐστε κούδαμῶς ἐγχωρίαις.  
καὶ Νεῖλος ἂν θρέψειε τοιοῦτον φυτόν,  
Κύπριος χαρακτήρ τ' ἐν γυναικείοις τύποις  
εἰκῶς πέπληκται τεκτόνων πρὸς ἀρσένων·  
Ἴνδᾰς τ' ἀκούω νομάδας ἵπποβάμοσιν

285 εἶναι καμήλοις ἀστραβιζούσας χθόνα,  
παρ' Αἰθίοψιν ἀστυγειτονουμένας.  
καὶ τὰς ἀνάνδρους κρεοβόρους [δ'] Ἀμαζόνας,  
εἰ τοξοτευχεῖς ἦτε, κάρτ' ἂν ἤκασα  
ὕμᾰς. διδαχθεῖς ἂν τόδ' εἰδείην πλέον,  
290 ὅπως γένεθλον σπέρμα τ' Ἀργεῖον τὸ σόν.  
Χο. κληδοῦχον Ἦρας φασὶ δωμάτων ποτὲ  
Ἴὼ γενέσθαι τῇδ' ἐν Ἀργεῖα χθονί.

Βα. ἦν ὡς μάλιστα, καὶ φάτις πολλὴ κρατεῖ.

295 Χο. μὴ καὶ λόγος τις Ζῆνα μειχθῆναι βροτῶ;

Βα. κάκρυπτά γ' Ἦρας ταῦτα τὰμπαλάγματ' ἦν.

Χο. πῶς οὖν τελευτᾷ βασιλέων νείκη τάδε;

Βα. βοῦν τὴν γυναικ' ἔθηκεν Ἀργεῖα θεός.

300 Χο. οὐκουν πελάζει Ζεὺς ἔτ' εὐκραίρῳ βοί;

Βα. φασίν, πρέποντα βουθόρῳ ταύρῳ δέμας.

Χο. τί δῆτα πρὸς ταῦτ' ἄλοχος ἰσχυρὰ Διός;

Βα. τὸν πάνθ' ὀρῶντα φύλακ' ἐπέστησεν βοί.

Χο. ποῖον πανόπτην οἰοβουκόλον λέγεις;

305 Βα. Ἄργον, τὸν Ἑρμῆς παῖδα γῆς κατέκτανεν.

Χο. τί οὖν ἔτευξ' ἔτ' ἄλλο δυσπότημῳ βοί;

Βα. βοηλάτην μύωπα κινητήριον.

Χο. οἷστρον καλοῦσιν αὐτὸν οἱ Νείλου πέλας.

Βα. τῇ γάρ νιν ἐκ γῆς ἤλασεν μακρῷ δρόμῳ.

310 Χο. καὶ ταῦτ' ἔλεξας πάντα συγκόλλως ἐμοί.

Βα. καὶ μὴν Κάνωβον καπὶ Μέμφιν ἵκετο.

Χο. καὶ Ζεὺς γ' ἐφάπτωρ χειρὶ φιτύει γόνον.

Βα. τίς οὖν ὁ Δῖος πόρτις εὐχεται βοός;

315 Χο. Ἐπαφος, ἀληθῶς ρυσίων ἐπώνυμος.

Βα. <Ἐπάφου δὲ τίς ...>

Χο. Λιβύη, μέγιστον γῆς ... καρπουμένη.

Βα. τίν' οὖν ἔτ' ἄλλον τῆσδε βλαστημὸν λέγεις;

Χο. Βῆλον δίπαιδα, πατέρα τοῦδ' ἐμοῦ πατρός.

320 Βα. τὸ πάνσοφον νῦν ὄνομα τούτου μοι φράσον.

Χο. Δαναός, ἀδελφὸς δ' ἐστὶ πεντηκοντάπαις.

Βα. καὶ τοῦδ' ἄνοιγε τοῦνομ' ἀφθόνῳ λόγῳ.

Χο. Αἴγυπτος. εἰδὼς δ' ἄμὸν ἀρχαῖον γένος

πράσσοις ἄν, ὡς Ἀργεῖον ἀντήσας στόλον.

325 Βα. δοκεῖτε <δὴ> μοι τῆσδε κοινωνεῖν χθονὸς

τάρχαῖον· ἀλλὰ πῶς πατρῷα δώματα

λιπεῖν ἔτλητε; τίς κατέσκηψεν τύχη;

Χο. ἄναξ Πελασγῶν, αἰόλ' ἀνθρώπων κακά,

πόνου δ' ἴδοις ἄν οὐδαμοῦ ταῦτὸν πτερόν·

330 ἐπεὶ τίς ἠὔχει τήνδ' ἀνέλπιστον φυγὴν

κέλσειν ἐς Ἄργος κῆδος ἐγγενὲς τὸ πρίν,

ἔχθει μεταπιοιοῦσαν εὐναίων γάμων;

Βα. τί φῆς ἰκνεῖσθαι τῶνδ' ἀγωνίων θεῶν,  
λευκοστεφεῖς ἔχουσα νεοδρέπτους κλάδους;

335 Χο. ὥς μὴ γένωμαι δμῳῖς Αἰγύπτου γένει.

Βα. πότερα κατ' ἔχθραν, ἢ τὸ μὴ θέμις λέγεις;

Χο. τίς δ' ἂν φιλοῦσ' ὄνοιτο τοὺς κεκτημένους;

Βα. σθένος μὲν οὕτως μεῖζον αὖξεται βροτοῖς.

Χο. καὶ δυστυχούντων γ' εὐμαρὴς ἀπαλλαγὴ.

340 Βα. πῶς οὖν πρὸς ὑμᾶς εὐσεβῆς ἐγὼ πέλω;

Χο. αἰτοῦσι μὴ 'κδοὺς παισὶν Αἰγύπτου πάλιν.

Βα. βαρέα σύ γ' εἶπας, πόλεμον ἄρασθαι νέον.

Χο. ἀλλ' ἢ Δίκη γε ζυμμάχων ὑπερστατεῖ.

Βα. εἶπερ γ' ἀπ' ἀρχῆς πραγμάτων κοινωνὸς ἦν.

345 Χο. αἰδοῦ σὺ πρύμναν πόλεος ᾧδ' ἐστεμμένην.

Βα. πέφρικα λεύσσω τάσδ' ἔδρας κατασκίους.

Χο. βαρὺς γε μέντοι Ζηνὸς ἱκεσίου κότος.

Χο. Παλαίχθονος τέκος, κλυθί μου [στρ. α.

πρόφρονι καρδίᾳ, Πελασγῶν ἄναξ.

350 Ἴδε με τὰν ἱκέτιν φυγάδα περίδρομον,

λυκοδίωκτον ὥς δάμαλιν ἄμ πέτραις

ἠλιβάτοις, ἵν' ἀλκᾷ πίσυνος μέμυ-

κε φράζουσα βοτῆρι μόχθους.

Βα. ὁρῶ κλάδοισι νεοδρόποις κατάσκιον

355 νεύονθ' ὅμιλον τόνδ' ἀγωνίων θεῶν.

εἴη δ' ἄνατον πρᾶγμα τοῦτ' ἀστοξένων.

μηδ' ἐξ ἀέλπτων κάπρομηθήτων πόλει

νεῖκος γένηται· τῶν γὰρ οὐ δεῖται πόλις.

Χο. ἴδοιτο δῆτ' ἄνατον φυγὰν [άντ. α.

360 ἱκεσία Θέμις Διὸς κλαρίου.

σὺ δὲ παρ' ὀψιγόνου μάθε γεραιόφρων·

ποτιτρόπαιον αἰδόμενος †οὔνπερ

ἱεροδόκα †...

θεῶν λήματ' ἀπ' ἀνδρὸς ἀγνοῦ.

365 Βα. οὔτοι κάθησθε δωμάτων ἐφέστιοι

ἐμῶν. τὸ κοινὸν δ' εἰ μιαίνεται πόλις,

ζυνῇ μελέσθω λαὸς ἐκπονεῖν ἄκη.

ἐγὼ δ' ἂν οὐ κραίνοιμ' ὑπόσχεσιν πάρος,

ἀστοῖς δὲ πᾶσι τῶνδε κοινώσας πέρι.

370 Χο. σύ τοι πόλις, σὺ δὲ τὸ δῆμιον· [στρ. β.  
πρύτανις ἄκριτος ὦν,

κρατύνεις βωμόν, ἐστίαν χθονός,  
μονοψήφοισι νεύμασιν σέθεν,  
μονοσκήπτροισι δ' ἐν θρόνοις χρέος

375 πᾶν ἐπικραίνεις· ἄγος φυλάσσου.

Βα. ἄγος μὲν εἶη τοῖς ἐμοῖς παλιγκότοις,  
ὕμῖν δ' ἀρήγειν οὐκ ἔχω βλάβης ἄτερ·  
οὐδ' αὖ τόδ' εὖφρον, τάσδ' ἀτιμάσαι λιτάς.  
ἀμηχανῶ δὲ καὶ φόβος μ' ἔχει φρένας

380 δρᾶσαί τε μὴ δρᾶσαί τε καὶ τύχην ἐλείν.

Χο. τὸν ὑψόθεν σκοπὸν ἐπισκόπει, [ἀντ. β.  
φύλακα πολυπόνων

βροτῶν, οἳ τοῖς πέλας προσήμενοι  
δίकाς οὐ τυγχάνουσιν ἐννόμου.

385 μένει τοι Ζηνὸς ἱκταίου κότος

δυσπαραθέλκτους παθόντος οἴκτοις.

Βα. εἴ τοι κρατοῦσι παῖδες Αἰγύπτου σέθεν  
νόμῳ πόλεως, φάσκοντες ἐγγύτατα γένους  
εἶναι, τίς ἂν τοῖσδ' ἀντιωθῆναι θέλοι;

390 δεῖ τοί σε φεύγειν κατὰ νόμους τοὺς οἴκοθεν,

ὥς οὐκ ἔχουσι κῦρος οὐδὲν ἀμφὶ σοῦ.

Χο. μή τί ποτ' οὖν γενοίμαν ὑποχείριος [στρ. γ.  
κράτεσιν ἀρσένων. ὕπαστρον δέ τοι  
μῆχαρ ὀρίζομαι γάμου δύσφρονος

395 φυγᾶ· ζύμμαχον δ' ἐλόμενος Δίκαν

κρῖνε σέβας τὸ πρὸς θεῶν.

Βα. οὐκ εὐκριτον τὸ κρῖμα· μή μ' αἰροῦ κριτήν.

εἶπον δὲ καὶ πρίν, οὐκ ἄνευ δήμου τάδε  
πράξαμι' ἂν, οὐδέ περ κρατῶν, μὴ καὶ ποτε

400 εἶπη λεώς, εἴ πού τι μὴ τοῖον τύχοι,

‘ἐπῆλυδας τιμῶν ἀπώλεσας πόλιν’.

Χο. ἀμφοτέροις ὁμαίμων τάδ' ἐπισκοπεῖ [ἀντ. γ.

Ζεὺς ἑτερορρεπῆς, νέμων εἰκότως

ἄδικα μὲν κακοῖς, ὅσια δ' ἐννόμοις.

405 τί τῶνδ' ἐξ ἴσου ῥεπομένων μεταλ-

γὲς τὸ δίκαιον ἔρξαι;

Βα. δεῖ τοι βαθείας φροντίδος σωτηρίου,  
δίκην κολυμβητῆρος ἐς βυθὸν μολεῖν  
δεδορκὸς ὄμμα, μηδ' ἄγαν ὦνωμένον,

410 ὅπως ἄνατα ταῦτα πρῶτα μὲν πόλει,  
αὐτοῖσιν θ' ἡμῖν ἐκτελευτήσῃ καλῶς,  
καὶ μήτε δηρὸν ῥυσίων ἐφάψεται,  
μήτ' ἐν θεῶν ἔδραισιν ὧδ' ἰδρυμένας  
ἐκδόντες ὑμᾶς τὸν πανώλεθρον θεὸν

415 βαρὺν ξύνοικον θησόμεσθ' ἀλάστορα,  
ὃς οὐδ' ἐν Ἄιδου τὸν ἀλιτόντ' ἐλευθεροῖ.  
μῶν οὐ δοκεῖ δεῖν φροντίδος σωτηρίου;  
Χο. φρόντισον καὶ γενοῦ [στρ. δ.  
πανδίκως εὐσεβῆς πρόξενος·

420 τὰν φυγάδα μὴ προδοῖς,  
τὰν ἕκαθεν ἐκβολαῖς  
δυσθέοις ὀρμένα·  
μηδ' ἴδης μ' ἐξ ἐδρᾶν [ἀντ. δ.  
πολυθέων ῥυσιασθεῖσαν, ὧ

425 πᾶν κράτος ἔχων χθονός.  
γνώθι δ' ὕβριν ἀνέρων  
καὶ φύλαξαι κότον.

μή τι τλῆς τὰν ἱκέτιν εἰσιδεῖν [στρ. ε.  
ἀπὸ βρετέων βία

430 δίκας ἀγομένην  
ἱπαδὸν ἀμύκων,  
πολυμίτων πέπλων τ' ἐπιλαβὰς ἐμῶν.  
ἴσθι γάρ· παισὶ τάδε καὶ δόμοις, [ἀντ. ε.  
ὀπότερ' ἂν κτίσης,

435 μένει δορὶ τίνειν  
ὁμοῖαν θέμιν.

τάδε φράσαι· δίκαια Διόθεν κράτη.

Βα. καὶ δὴ πέφρασμαι· δεῦρο δ' ἐξοκέλλεται·  
ἢ τοῖσιν ἢ τοῖς πόλεμον αἵρεσθαι μέγαν

440 πᾶς' ἔστ' ἀνάγκη, καὶ γεγόμενται σκάφος  
στρέβλαισι ναυτικαῖσιν ὥς προσηγμένον.  
ἄνευ δὲ λύπης οὐδαμοῦ καταστροφή.  
καὶ χρήμασιν μὲν ἐκ δόμων πορθοιμένοις

445 γένοιτ' ἂν ἄλλα κτησίου Διὸς χάριν  
ἄτης γε μείζω, καὶ μετεμπλήσαι γόμον.  
καὶ γλῶσσα τοξεύσασα μὴ τὰ καίρια,  
[ἀλγείνᾳ θυμοῦ κάρτα κινητήρια,]  
γένοιτο μύθου μῦθος ἂν θελκτήριος·  
ὅπως δ' ὅμαιμον αἶμα μὴ γενήσεται,

450 δεῖ κάρτα θύειν καὶ πεσεῖν χρηστήρια  
θεοῖσι πολλοῖς πολλά, πημονῆς ἄκη.  
ἧ κάρτα νείκους τοῦδ' ἐγὼ παροίχομαι·  
θέλω δ' αἰδρις μάλλον ἢ σοφὸς κακῶν  
εἶναι· γένοιτο δ' εὖ, παρὰ γνώμην ἐμήν.

455 <Χο.> πολλῶν ἄκουσον τέρματ' αἰδοίων λόγων.

Βα. ἤκουσα, καὶ λέγοις ἄν· οὐ με φεύζεται.

Χο. ἔχω στρόφους ζώνας τε, συλλαβάς πέπλων.

<Βα.> τάχ' ἂν γυναικῶν ταῦτα συμπρεπῇ πέλοι.

<Χο.> ἐκ τῶνδε τοίνυν, ἴσθι, μηχανὴ καλὴ -

460 Βα. λέξον τίν' αὐδὴν τήνδε γηρυθεῖς' ἔση.

Χο. εἰ μὴ τι πιστὸν τῷδ' ὑποστήσεις στόλῳ -

<Βα.> τί σοι περαίνει μηχανὴ συζωμάτων;

Χο. νέοις πίναξι βρέτεια κοσμήσαι τάδε.

Βα. αἰνιγματῶδες τοῦπος· ἀλλ' ἀπλῶς φράσον.

465 Χο. ἐκ τῶνδ' ὅπως τάχιστ' ἀπάγξασθαι θεῶν.

Βα. ἤκουσα μαστικτῆρα καρδίας λόγον.

Χο. ξυνήκας· ὀμμάτωσα γὰρ σαφέστερον.

<Βα.> ναί·

ἧ πολλαχῇ γε δυσπάλαιστα πράγματα,  
κακῶν δὲ πλῆθος ποταμὸς ὧς ἐπέρχεται·

470 ἄτης δ' ἄβυσσον πέλαγος οὐ μάλ' εὐπορον

τόδ' ἐσβέβηκα, κούδαμοῦ λιμὴν κακῶν.

εἰ μὲν γὰρ ὑμῖν μὴ τόδ' ἐκπράζω χρέος,

μίασμ' ἔλεξας οὐχ ὑπερτοξεύσιμον·

εἰ δ' αὖθ' ὁμαίμοις παισὶν Αἰγύπτου σέθεν

475 σταθεῖς πρὸ τειχέων διὰ μάχης ἦξω τέλους,

πῶς οὐχὶ τάνάλωμα γίγνεται πικρόν,

ἄνδρας γυναικῶν οὐνεχ' αἰμάξαι πέδον;

ὅμως δ' ἀνάγκη Ζηνὸς αἰδεῖσθαι κότον

ἰκτῆρος· ὕψιστος γὰρ ἐν βροτοῖς φόβος.

480 σὺ μέν, πάτερ γεραιὲ τῶνδε παρθένων,

· · · · ·  
κλάδους τε τούτους αἴψ' ἐν ἀγκάλαις λαβὼν  
βωμοὺς ἐπ' ἄλλους δαιμόνων ἐγχωρίων  
θές, ὡς ἴδωσι τῆσδ' ἀφίξεως τέκμαρ  
πάντες πολῖται, μηδ' ἀπορριφθῆι ψόγος

485 ἐμοῦ· κατ' ἀρχῆς γὰρ φιλαίτιος λεῶς.  
καὶ γὰρ τάχ' ἂν τις οἰκτίσας ἰδὼν τάδε  
ὔβριν μὲν ἐχθήρειεν ἄρσενος στόλου,  
ὕμῖν δ' ἂν εἴη δηῖμος εὐμενέστερος·  
τοῖς ἥσσοσιν γὰρ πᾶς τις εὐνοίας φέρει.

490 <Δα.> πολλῶν τὰδ' ἡμῖν ἐστὶν ἡξιωμένα,  
αἰδοῖον εὐρεθέντα πρόξενον λαβεῖν.

ὀπάονας δὲ φράστοράς τ' ἐγχωρίων  
ξύμπεμπνον, ὡς ἂν τῶν πολιτισσούχων θεῶν  
βωμοὺς προνάους καὶ †πολιτισσούχων ἔδρας

495 εὐρώμεν, ἀσφάλεια δ' ἧ δι' ἄστεως  
στείχουσιν· μορφῆς δ' οὐχ ὁμόστολος φύσις.  
Νεῖλος γὰρ οὐχ ὅμοιον Ἰνάχῳ γένος  
τρέφει. φύλαξαι μὴ θράσος τέκη φόβον·  
καὶ δὴ φίλον τις ἔκταν' ἀγνοίας ὕπο.

500 Βα. στείχοιτ' ἄν, ἄνδρες· εὖ γὰρ ὁ ξένος λέγει.  
ἡγεῖσθε βωμοὺς ἀστικούς, θεῶν ἔδρας·  
καὶ ξυμβολοῦσιν οὐ πολυστομεῖν χρεῶν  
ναύτην ἄγοντας τόνδ' ἐφέστιον θεῶν.

Χο. τούτῳ μὲν εἶπας, καὶ τεταγμένος κίοι·

505 ἐγὼ δὲ πῶς δρῶ; ποῦ θράσος νέμεις ἐμοί;  
Βα. κλάδους μὲν αὐτοῦ λεῖπε, σημεῖον πόνου.

Χο. καὶ δὴ σφε λείπω χειρία λόγοις σέθεν.

Βα. λευρὸν κατ' ἄλσος νῦν ἐπιστρέφου τόδε.

Χο. καὶ πῶς βέβηλον ἄλσος ἂν ῥύοιτό με;

510 Βα. οὔτοι πτερωτῶν ἀρπαγαῖς <σ'> ἐκδώσομεν.

Χο. ἀλλ' εἰ δρακόντων δυσφρόνων ἐχθίοσιν;

Βα. εὐφημον εἴη τοῦπος εὐφημουμένη.

Χο. οὔτοι τι θαῦμα δυσφορεῖν φόβῳ φρένα.

Βα. αἰεὶ δ' †ἀνάκτων ἐστὶ δεῖμ' ἐξαίσιον.

515 Χο. σὺ καὶ λέγων εὐφραине καὶ πράσσω φρένα.



Βα. ἀλλ' οὔτι δαρὸν χρόνον ἐρημώσει πατήρ.  
ἐγὼ δὲ λαοὺς συγκαλῶν ἐγχωρίους  
στείχω, τὸ κοινὸν ὡς ἂν εὐμενὲς τιθῶ·  
καὶ σὸν διδάξω πατέρα ποῖα χρὴ λέγειν.

520 πρὸς ταῦτα μίμνε καὶ θεοὺς ἐγχωρίους  
λιταῖς παραιτοῦ τῶν σ' ἔρωσ ἔχει τυχεῖν.  
ἐγὼ δὲ ταῦτα πορσυνῶν ἐλεύσομαι·  
πειθῶ δ' ἔποιτο καὶ τύχη πρακτήριος.  
Χο. ἄναξ ἀνάκτων, μακάρων [στρ. α.

525 μακάρτατε καὶ τελέων  
τελειότατον κράτος, ὄλβιε Ζεῦ,  
πιθοῦ τε καὶ γενέσθω.  
ἄλευσον ἀνδρῶν ὕβριν εὖ στυγήσας·  
λίμνα δ' ἔμβαλε πορφυροειδεῖ

530 τὰν μελανόζυγ' ἄταν.  
τὸ πρὸς γυναικῶν <δ'> ἐπιδὼν [ἀντ. α.  
παλαίφατον ἀμέτερον  
γένος φιλίας προγόνου γυναικὸς  
νέωσον εὖφρον' αἶνον·

535 γενοῦ πολυμνήστωρ, ἔφαπτορ Ἰοῦς.  
Δῖαί τοι γένος εὐχόμεθ' εἶναι  
γᾶς ἀπὸ τᾶσδ' ἔνοικοι.  
παλαιὸν δ' εἰς ἵχνος μετέσταν, [στρ. β.  
ματέρος ἀνθονόμους ἐπωπάς,

540 λειμῶνα βούχilon, ἔνθεν Ἴω  
οἴστρω ἐρεσσομένα  
φεύγει ἀμαρτίνοος,  
πολλὰ βροτῶν διαμειβομένα  
φῦλα, διχῇ δ' ἀντίπορον

545 γαῖαν ἐν αἴσα διατέμοντα πόρον  
κυματίαν ὀρίζει·  
ιάπτει δ' Ἀσίδος δι' αἴας [ἀντ. β.  
μηλοβότου Φρυγίας διαμπάζ·  
περᾷ δὲ Τεύθραντος ἄστν Μυσὸν

550 Λύδιά τ' ἄγ γύαλα,  
καὶ δι' ὀρῶν Κιλικῶν  
Παμφύλων τε διορнуμένα

†τὰν ποταμοὺς [δ'] ἀενάους  
καὶ βαθύπλουτον χθόνα καὶ τὰν Ἀφροδί-

555 τας πολὺπυρον αἶαν·

†ικνεῖται δ' εἰσικνουμένου βέλει [στρ. γ.

βουκόλου πτερόεντος

Δῖον πάμβοτον ἄλσος,

λειμῶνα χιονόβοσκον ὄντ' ἐπέρχεται

560 Τυφῶ μένος

ὔδωρ τε Νείλου νόσοις ἄθικτον,

μαινομένα πόνοις ἀτί-

μοις ὀδύναις τε κεντροδα-

λήτισι θυιάς Ἥρας.

565 βροτοὶ δ', οἳ γὰρ τότ' ἦσαν ἔννομοι, [ἀντ. γ.

χλωρῷ δείματι θυμὸν

πάλλοντ' ὄψιν ἀήθη,

βοτὸν ἐσορῶντες δυσχερὲς μειζόμβροτον,

τὰν μὲν βοός,

570 τὰν δ' αὖ γυναικός· τέρας δ' ἐθάμβουν.

καὶ τότε δὴ τίς ἦν ὁ θέλ-

ξας πολὺπλαγκτον ἀθλίαν

οἰστροδόνητον Ἰώ;

δι' αἰῶνος κρέων ἀπαύστου [στρ. δ.

575 Ζεὺς ...

βία δ' ἀπημάντω σθένει

καὶ θεαίαις ἐπιπνοαίαις

παύεται, δακρύων δ' ἀπο-

στάζει πένθιμον αἰδῶ.

580 λαβοῦσα δ' ἔρμα Δῖον ἀψευδεῖ λόγῳ

γείνατο παῖδ' ἀμεμφῇ,

δι' αἰῶνος μακροῦ πάνολβον· [ἀντ. δ.

ἐνθεν πᾶσα βοᾷ χθών,

ἔφυσίζοοι γένος τόδε

585 Ζηνός ἐστιν ἀληθῶς·

τίς γὰρ ἂν κατέπαυσεν Ἥ-

ρας νόσους ἐπιβούλους;

Διὸς τόδ' ἔργον· καὶ τόδ' ἂν γένος λέγων

ἐξ Ἐπάφου κυρήσαις.

590 τίν' ἂν θεῶν ἐνδικωτέροισιν [στρ. ε.  
κεκλοίμαν εὐλόγως ἐπ' ἔργοις;  
ἁὐτὸς ὁ πατὴρ φυτουργὸς αὐτόχειρ ἄναξ,  
γένους παλαιόφρων μέγας  
τέκτων, τὸ πᾶν  
μῆχαρ οὐριος Ζεὺς.

595 ὕπ' ἀρχᾷς δ' οὔτινος θαάζων [ἀντ. ε.  
†τὸ μείον κρεῖσσον ὦν κρατύνει,  
οὔτινος ἄνωθεν ἡμένου σέβων κράτος.  
πάρεστι δ' ἔργον ὥς ἔπος  
σπεῦσαί τι τῶν  
βούλιος φέρει φρήν.

600 Δα. θαρσεῖτε παῖδες· εὖ τὰ τῶν ἐγχωρίων·  
δήμου δέδοκται παντελεῖ ψηφίσματα.  
Χο. ὦ χαῖρε πρέσβυ, φίλτατ' ἀγγέλλων ἐμοί·  
ἔνισπε δ' ἡμῖν, ποῖ κεκύρωται τέλος,  
δήμου κρατοῦσα χεὶρ ὅπη πληθύνεται;

605 Δα. ἔδοξεν Ἀργείοισιν οὐ διχορρόπως,  
ἄλλ' ὥστ' ἀνηβῆσαί με γηραιᾷ φρενί·  
πανδημία γὰρ χερσὶ δεξιωνύμοις  
ἔφριξεν αἰθὴρ τόνδε κραινόντων λόγον·  
ἡμᾶς μετοικεῖν τῆσδε γῆς ἐλευθέρους

610 κάρρουσιάστους ξύν τ' ἀσυλία βροτῶν·  
καὶ μήτ' ἐνοίκων μήτ' ἐπηλύδων τινὰ  
ἄγειν· ἐὰν δὲ προστιθῇ τὸ καρτερόν,  
τὸν μὴ βοηθήσαντα τῶνδε γαμόρων  
ἄτιμον εἶναι ξύν φυγῇ δημηλάτῳ.

615 τοιάνδ' ἔπειθε ῥῆσιν ἀμφ' ἡμῶν λέγων  
ἄναξ Πελασγῶν, ἱκεσίου Ζηνὸς κότον  
μέγαν προφωνῶν μή ποτ' εἰσόπιν χρόνου  
πόλιν παχύναι, ξενικὸν ἀστικόν θ' ἅμα  
λέγων διπλοῦν μίασμα πρὸς πόλεως φανέν

620 ἀμήχανον βόσκημα πημονῆς πέλειν.  
τοιαῦτ' ἀκούων χερσὶν Ἀργεῖος λεῶς  
ἔκραν' ἄνευ κλητῆρος ὥς εἶναι τάδε.  
δημηγόρους δ' ἤκουσεν εὐπιθεῖς στροφὰς  
δῆμος Πελασγῶν· Ζεὺς δ' ἐπέκρανεν τέλος.

625 Χο. ἄγε δὴ, λέξωμεν ἐπ' Ἀργείοις  
εὐχὰς ἀγαθὰς, ἀγαθῶν ποινάς.  
Ζεὺς δ' ἐφορεύει ξένιος ξένιου  
στόματος τιμὰς ἐπ' ἀληθεία,  
τέρμον' ἀμέμπτως πρὸς ἅπαντα·

630 νῦν ὅτε καὶ θεοὶ [στρ. α.  
Διογενεῖς κλύοιτ' εὐ-  
κταῖα γένει χεούσας·  
μήποτε πυρίφατον  
τάνδε Πελασγίαν [πόλιν]

635 τὸν ἄχορον βοᾶν  
κτίσαι μάχλον Ἴαρη,  
τὸν ἀρότοις θερί-  
ζοντα βροτοὺς ἐνάλλοις·  
οὔνεκ' ὥκτισαν ἡμᾶς,  
640 ψῆφον δ' εὐφρον' ἔθεντο,  
αἰδοῦνται δ' ἱκέτας Διός,  
ποίμναν τάνδ' ἀμέγαρτον·  
οὐδὲ μετ' ἀρσένων [ἀντ. α.  
ψῆφον ἔθεντ' ἀτιμώ-

645 σαντες ἔριν γυναικῶν,  
Δῖον ἐπιδόμενοι  
πράκτορ', ἅτε σκοπόν,  
δυσπολέμητον, ὃν  
τίς ἂν δόμος ἔχοι

650 ἐπ' ὀρόφων ἱαί-  
νοντα; βαρὺς δ' ἐφίζει.  
ἄζονται γὰρ ὁμαίμους  
Ζηνὸς ἵκτορας ἀγνοῦ.  
τοιγάρτοι καθαροῖσι βω-

655 μοῖς θεοὺς ἀρέσσονται.  
τοιγὰρ ὑποσκίων [στρ. β.  
ἐκ στομάτων ποτά-  
σθω φιλότιμος εὐχά,  
μήποτε λοιμὸς ἀνδρῶν

660 τάνδε πόλιν κενῶσαι·  
μηδ' ἐπιχωρίοις <στάσις>

πτώμασιν αἱματίσαι πέδον γᾶς.  
ἦβας δ' ἄνθος ἄδρεπτον  
ἔστω, μηδ' Ἀφροδίτας

665 εὐνάτωρ βροτολοιγὸς Ἄ-  
ρης κέρσειεν ἄωτον.

καὶ γεραροῖσι πρε- [ἀντ. β.  
σβυτοδόκοι γέμου-  
σαι θυμέλαι φλεγόντων.

670 τὼς πόλις εὖ νέμοιτο  
Ζῆνα μέγαν σεβόντων,  
τὸν ξένιον δ' ὑπερτάτως,  
ὃς πολιῷ νόμῳ αἴσαν ὀρθοῖ.  
τίκτεσθαι δ' ἐφόρους γᾶς

675 ἄλλους εὐχόμεθ' αἰεῖ,  
Ἄρτεμιν δ' ἐκάταν γυναι-  
κῶν λόχους ἐφορεύειν.  
μηδέ τις ἀνδροκμῆς [στρ. γ.  
λοιγὸς ἐπελθέτω

680 τάνδε πόλιν δαΐζων,  
ἄχορον ἀκίθαριν  
δακρυογόνον Ἄρη  
βοάν τ' ἔνδημον ἐξοπλίζων.  
νούσων δ' ἐσμός ἀπ' ἀστῶν

685 ἴζοι κρατὸς ἀτερπής·  
εὐμένης δ' ὁ Λύκειος ἔ-  
στω πάσα νεολαία.

καρποτελῇ δέ τοι [ἀντ. γ.  
Ζεὺς ἐπικραινέτω

690 φέρματι γᾶν πανόρφ·  
πρόνομα δὲ βότ' ἀγροῖς  
πολύγονα τελέθου·  
τὸ πᾶν τ' ἐκ δαιμόνων λάχοιεν.  
εὖφημον δ' ἐπὶ βωμοῖς

695 μοῦσαν θεῖατ' αἰοιδοί·  
ἀγνῶν τ' ἐκ στομάτων φερέ-  
σθω φήμα φιλοφόρμιγξ.  
φυλάσσοι τ' ἀτρεμαῖα τιμὰς [στρ. δ.

τὸ δάμιον, τὸ πτόλιν κρατύνει,  
700 προμαθὶς εὐκοινόμητις ἀρχά·

ξένοισί τ' εὐξυμβόλους,  
πρὶν ἐξοπλίζειν Ἄρη,  
δίκας ἄτερ πημάτων διδοῖεν.  
θεοὺς δ', οἱ γὰν ἔχουσιν, αἰεὶ [ἀντ. δ.]

705 τίοιεν ἐγχωρίοις πατρώαις  
δαφνηφόροις βουθύτοισι τιμαῖς.

τὸ γὰρ τεκόντων σέβας  
τρίτον τόδ' ἐν θεσμίοις  
Δίκας γέγραπται μεγιστοτίμου.

710 Δα. εὐχὰς μὲν αἰνῶ τάσδε σώφρονας, φίλαι·  
ὕμεῖς δὲ μὴ τρέσητ' ἀκούσασαι πατρὸς  
ἀπροσδοκήτους τούσδε καὶ νέους λόγους.  
ἰκεταδόκου γὰρ τῆσδ' ἀπὸ σκοπῆς ὀρῶ  
τὸ πλοῖον. εὖσημον γάρ· οὗ με λανθάνει

715 στολμοὶ τε λαίφους καὶ παραρρύσεις νεῶς,  
καὶ πρῶρα πρόσθεν ὄμμασιν βλέπουσ' ὁδόν,  
οἶακος εὐθυνητῆρος ὑστάτου νεῶς  
ἄγαν καλῶς κλύουσα, τοῖσιν οὐ φίλη.  
πρέπουσι δ' ἄνδρες νῆιοι μελαγχίμοις

720 γυίοισι λευκῶν ἐκ πεπλωμάτων ἰδεῖν,  
καὶ τᾶλλα πλοῖα πᾶσά θ' ἡ 'πικουρία  
εὐπρεπτος· αὐτὴ δ' ἠγεμὼν ὑπὸ χθόνα  
στείλασα λαῖφος παγκρότως ἐρέσσεται.  
ἀλλ' ἡσύχως χρὴ καὶ σεσωφρονισμένως

725 πρὸς πρᾶγμ' ὀρώσας τῶνδε μὴ ἀμελεῖν θεῶν.  
ἐγὼ δ' ἄρωγους ξυνδίκους θ' ἥξω λαβών.  
ἴσως γὰρ ἂν κῆρὺς τις ἢ πρέσβη μόλοι,  
ἄγειν θέλοντες, ῥυσίων ἐφάπτορες.  
ἀλλ' οὐδὲν ἔσται τῶνδε· μὴ τρέσητέ νιν.

730 ὅμως <δ>· ἄμεινον, εἰ βραδύνοιμεν βοῆ,  
ἀλκῆς λαθέσθαι τῆσδε μηδαμῶς ποτε.  
θάρσει· χρόνῳ τοι κυρίῳ τ' ἐν ἡμέρᾳ  
θεοὺς ἀτίζων τις βροτῶν δώσει δίκην.  
Χο. πάτερ, φοβοῦμαι, νῆες ὥς ὠκύπτεροι  
735 ἤκουσι· μῆκος δ' οὐδὲν ἐν μέσῳ χρόνου.

- περίφοβόν μ' ἔχει τάρβος ἐτητύμως [στρ. α.  
πολυδρόμου φυγᾶς ὄφελος εἴ τί μοι.  
παροίχομαι, πάτερ, δείματι.

Δα. ἐπεὶ τελεία ψῆφος Ἀργείων, τέκνα,  
<sup>740</sup> θάρσει· μαχοῦνται περὶ σέθεν, σάφ' οἶδ' ἐγώ.

«Χο.» ἐξῶλές ἐστι μάργον Αἰγύπτου γένος  
μάχης τ' ἅπληστον· καὶ λέγω πρὸς εἰδότα.

- δοριπαγεῖς δ' ἔχοντες κυανώπιδας [ἀντ. α.  
νῆας ἔπλευσαν ὧδ' ἐπιτυχεῖ κότῳ

<sup>745</sup> πολεῖ μελαγχίμῳ σὺν στρατῷ.

Δα. πολλοὺς δέ γ' εὐρήσουσιν ἐν μεσημβρίας  
θάλλει βραχίον' εὖ κατερρινημένους.

«Χο.» μόνην δὲ μὴ πρόλειπε· λίσσομαι, πάτερ.  
γυνὴ μονωθείς· οὐδέν· οὐκ ἔνεστ' Ἄρης.

<sup>750</sup> - οὐλόφρονες δ' ἐκεῖνοι, δολομήτιδες [στρ. β.  
δυσάγνοις φρεσίν, κόρακες ὥστε, βω-  
μῶν ἀλέγοντες οὐδέν.

Δα. καλῶς ἂν ἡμῖν ξυμφέροι ταῦτ', ὧ τέκνα,  
εἰ σοί τε καὶ θεοῖσιν ἐχθαιορίατο.

<sup>755</sup> «Χο.» οὐ μὴ τριαίνας τάσδε καὶ θεῶν σέβη  
δείσαντες ἡμῶν χεῖρ' ἀπόσχονται, πάτερ.

- περίφρονες δ' ἄγαν ἀνιέρῳ μένει [ἀντ. β.  
μεμαργωμένοι κυνοθρασεῖς, θεῶν  
οὐδὲν ἐπαΐοντες.

<sup>760</sup> Δα. ἀλλ' ἔστι φήμη κρείσσονας λύκους κυνῶν  
εἶναι· βύβλου δὲ καρπὸς οὐ κρατεῖ στάχυν.

«Χο.» ἥως καὶ ματαίων ἀνοσίων τε κνωδάλων  
ἔχοντας ὀργάς, χρὴ φυλάσσεσθαι κράτος.

Δα. οὔτοι ταχεῖα ναυτικοῦ στρατοῦ στολή,

<sup>765</sup> οὐδ' ὄρμος, οὗ δεῖ πεισμάτων σωτήρια  
ἐς γῆν ἐνεγκεῖν, οὐδ' ἐν ἀγκυρουχίαις  
θαρσοῦσι ναῶν ποιμένες παραντίκα,  
ἄλλως τε καὶ μολόντες ἀλίμενον χθόνα  
ἐς νύκτ' ἀποστείχοντος ἡλίου. φιλεῖ

<sup>770</sup> ὠδῖνα τίκτειν νύξ κυβερνήτη σοφῷ.

οὔτω γένοιτ' ἂν οὐδ' ἂν ἔκβασις στρατοῦ  
καλή, πρὶν ὄρμῳ ναῦν θρασυνθῆναι. σὺ δὲ

φρόνει μὲν ὥς ταρβοῦσα μὴ ἀμελεῖν θεῶν·

· · · · ·  
πράξας ἀρωγὴν· ἄγγελον δ' οὐ μέμψεται

775 πόλις γέρονθ', ἡβῶντα δ' εὐγλώσσω φρενί.

Χο. ἰὼ γὰρ βοῦνι, πάνδικον σέβας, [στρ. α.

τί πεισόμεσθα; ποῖ φύγωμεν Ἀπίας

χθονὸς κελαινὸν εἴ τι κεῦθός ἐστί που;

μέλας γενοίμαν καπνὸς

780 νέφεσσι γειτονῶν Διός,

τὸ πᾶν δ' ἄφαντος ἀμπετῆς αἰδνὸς ὥς

κόνις ἄτερθε πτερύγων ὀλοίμαν.

ἄφρικτον δ' οὐκέτ' ἂν πέλοι κέαρ· [ἀντ. α.

785 κελαινόχρως δὲ πάλλεταιί μου καρδία.

πατρὸς σκοπαὶ δέ μ' εἴλον· οἴχομαι φόβῳ.

θέλοιμι δ' ἂν μορσίμου

βρόχου τυχεῖν †έν σαργάναις ,

790 πρὶν ἄνδρ' ἀπευκτὸν τῷδε χριμθῆναι χροῖ·

πρόπαρ θανούσας [δ'] Αἰδας ἀνάσσοι.

πόθεν δέ μοι γένοιτ' ἂν αἰθέρος θρόνος, [στρ. β.

πρὸς ὃν κύφελλ' ὕδρηλὰ γίγνεται χιών,

ἦ λισσὰς αἰγίλιψ ἀπρὸς-

795 δεικτος οἰόφρων κρεμὰς

γυπιάς πέτρα, βαθὺ

πτῶμα μαρτυροῦσά μοι,

πρὶν δαίκτορος βία

καρδίας γάμου κυρῆσαι;

800 κυσὶν δ' ἔπειθ' ἔλωρα κάπιχωρίοις [ἀντ. β.

ὄρνισι δεῖπνον οὐκ ἀναίνομαι πέλειν·

τὸ γὰρ θανεῖν ἐλευθεροῦ-

ται φιλαιάκτων κακῶν.

ἐλθέτω μόρος, πρὸ κοι-

805 τας γαμηλίου τυχών.

ἀμφυγᾶς τίν' ἔτι πόρον

τέτμω γάμου λυτῆρα;

ἴυξε δ' ὀμφάν, οὐράνια [στρ. γ.

μέλη λιτανὰ θεοῖσι καὶ

810 τέλεα δέ μοί πως πελόμενα [μοι],



λύσιμα †μάχιμα δ'· ἔπιδε, πάτερ,  
βίαια μὴ φίλοις ὀρῶν  
ὄμμασιν ἐνδίκως.

815 σεβίζου δ' ἱκέτας σέθεν,  
γαιάοχε παγκρατὲς Ζεῦ.  
†γένος γὰρ Αἰγύπτιον ὕβριν [ἀντ. γ.  
δύσφορον ἀρσενογενὲς †  
μετά με δρόμοισι διόμενοι

820 φυγάδα μάταισι πολυθρόοις  
βίαια δίζηνται λαβεῖν.  
σὸν δ' ἐπίπαν ζυγὸν  
ταλάντου. τί δ' ἄνευ σέθεν  
θνατοῖσι τέλειόν ἐστιν;

825 <ΧΟΡΟΙ ΔΑΝΑΙΔΩΝ καὶ ΑΙΓΥΠΤΙΩΝ>  
Δαδ. ὁ ὁ ὁ, ἄ ἄ ἄ·

ὅδε μάρπτis νάιος γάιος·  
τῶν πρό, μάρπτι, κάμνοις·  
†ίόφ.. ὁμ.. αὔθι κάββας νυ..  
δυῖαν βοὰν ἀμφαίνω. †  
830 ὀρῶ τάδε φροίμια †πράξαν πόνων

βιαίων ἐμῶν. ἡὲ ἡέ.  
βαῖνε φυγᾶ πρὸς ἀλκάν·  
†βλοσυρόφρονα χλιδᾶ ...  
δύσφορα ναὶ κὰν γᾶ ...

835 γαί' ἄναξ προτάσσου. †  
<Αιγ.> σοῦσθε σοῦσθ' ἐπὶ βᾶ-  
ριν ὅπως ποδῶν ...

οὐκοῦν; οὐκοῦν;  
τιλμοὶ τιλμοὶ καὶ στιγμοί,

840 πολυαίμων φόνιος  
ἀποκοπὰ κρατός.  
σοῦσθε σοῦσθ' †ὀλύμεναι ὀλόμεν' ἐπ' ἀμάδα.  
<Δαδ.> εἶθ' ἀνὰ πολύρυτον [στρ. α.

ἀλμήεντα πόρον  
845 δεσποσίῳ ξὺν ὕβρει  
γομφοδέτῳ τε δόρει διώλου.  
<Αιγ.> †αἴμον' ἔσω σ' ἐπ' ἀμάδα·

ἦ σὺ δουπια τάπιτα; †  
 κελεύω βία μεθέσθαι  
 850 †ἵχαρ φρενί τ' ἄταν.  
 ἰὼ ἰόν .  
 λεῖφ' ἔδρανα, κί' ἐς δόρυ,  
 ἀτίετον ἄπολιν οὐ σέβω.  
 <Δαδ.> μήποτε πάλιν ἴδοις [ἀντ. α.  
 855 ἀλφεσίβοιον ὕδωρ,  
 ἔνθεν ἀεζόμενον  
 ζώφυτον αἶμα βροτοῖσι θάλλει.  
 <Αιγ.> †ἄγειος ἐγὼ βαθυχαῖος  
 860 βαθρείας βαθρείας γέρον. †  
 σὺ δ' ἐν ναῖ ναῖ βάση  
 τάχα θέλεος ἀθέλεος,  
 βία βία τε πολλᾶ φροῦδα.  
 †βάτεαι βαθυμιτροκακὰ παθῶν †  
 865 [ὀλόμεναι παλάμαις].  
 <Δαδ.> αἰαῖ αἰαῖ. [στρ. β.  
 αἷ γὰρ δυσπαλάμως ὅλοιο  
 δι' ἀλίρρυτον ἄλσος,  
 κατὰ Σαρπηδόνιον  
 870 χῶμα πολύψαμμον ἀλαθεῖς  
 Εὐρεΐαισιν αὖραις.

## ΚΗΡΥΞ

ἴυζε καὶ λάκαζε καὶ κάλει θεούς.  
 Αἰγυπτίαν γὰρ βᾶριν οὐχ ὑπερθορῇ.  
 [ἴυζε καὶ]  
 875 †βόα, πικρότερ' ἀχέων οἰζύος ὄνομ' ἔχων. †  
 <Δαδ.> οἰοῖ οἰοῖ [ἀντ. β.  
 λύμας, ᾧ σὺ πρὸ γᾶς ὑλάσκων  
 †περιχαμπτὰ βρυάζεις·  
 ὃς ἐπωπᾶ δ', ὁ μέγας  
 880 Νεῖλος, ὑβρίζοντά σ' ἀποτρέ-  
 ψειεν αἶστον ὕβριν.  
 Κη. βαίνειν κελεύω βᾶριν εἰς ἀμφίστροφον  
 ὅσον τάχιστα· μηδέ τις σχολάζετω.

ὀλκή γὰρ αὕτη πλόκαμον οὐδάμ' ἄζεται.

885 Δαδ. οἰοῖ, πάτερ, βρέτεος ἄρος [στρ. γ.

ἀτᾶ μ'· ἄλαδ' ἄγει,

ἄραχνος ὥς, βάδην.

ὄναρ ὄναρ μέλαν,

ὀτοτοτοτοῖ,

890 μᾶ Γᾶ μᾶ Γᾶ, βοᾶν

φοβερὸν ἀπότηρεπε·

ὦ βᾶ Γᾶς παῖ Ζεῦ.

Κη. οὔτοι φοβοῦμαι δαίμονας τοὺς ἐνθάδε·

οὐ γάρ μ' ἔθρεψαν, οὐδ' ἐγήρασαν τροφῇ.

895 Δαδ. μαιμᾶ πέλας δίπους ὄφης· [ἀντ. γ.

ἔχιδνα δ' ὥς με <φόνιος ἦ>

τί ποτέ ν<ιν καλῶ>

δάκος; ἄχ...

ὀτοτοτοτοῖ,

900 μᾶ Γᾶ μᾶ Γᾶ βοᾶν

φοβερὸν ἀπότηρεπε,

ὦ βᾶ Γᾶς παῖ Ζεῦ.

Κη. εἰ μή τις ἐς ναῦν εἴσιν αἰνέσας τάδε,

λακῖς χιτῶνος ἔργον οὐ κατοικτιεῖ.

905 Χο. ἰὼ πόλεως ἀγοὶ πρόμοι, δάμναμαι.

<Κη.> πολλοὺς ἄνακτας, παῖδας Αἰγύπτου, τάχα

ὄψεσθε· θαρσεῖτ', οὐκ ἐρεῖτ' ἀναρχίαν.

<Χο.> διωλόμεσθ'· ἄεπτ', ἄναξ, πάσχομεν.

Κη. ἔλξειν ἔοιχ' ὑμᾶς ἐπισπάσας κόμης,

910 ἐπεὶ οὐκ ἀκούετ' ὅξυ τῶν ἐμῶν λόγων.

Βα. οὔτος, τί ποιεῖς; ἐκ ποίου φρονήματος

ἀνδρῶν Πελασγῶν τήνδ' ἀτιμάζεις χθόνα;

ἀλλ' ἦ γυναικῶν ἐς πόλιν δοκεῖς μολεῖν;

κάρβανος ὦν Ἑλλησιν ἐγγλῖεις ἄγαν·

915 καὶ πόλλ' ἁμαρτῶν οὐδέν ὠρθωσας φρενί.

Κη. τί δ' ἠμπλάκηται τῶνδ' ἐμοὶ δίκης ἄτερ;

Βα. ξένος μὲν εἶναι πρῶτον οὐκ ἐπίστασαι.

Κη. πῶς δ' οὐχί; τᾶμ' ὀλωλόθ' εὐρίσκων ἄγω.

Βα. ποίοισιν εἰπὼν προξένους ἐγχωρίοις;

920 Κη. Ἑρμῇ, μεγίστῳ προξένων, μαστηρίῳ.

Βα. θεοῖσιν εἰπὼν τοὺς θεοὺς οὐδὲν σέβῃ.  
Κη. τοὺς ἀμφὶ Νεῖλον δαίμονας σεβίζομαι.  
Βα. οἱ δ' ἐνθάδ' οὐδέν, ὥς ἐγὼ σέθεν κλύω;  
Κη. ἄγοιμ' ἄν, εἴ τις τάσδε μὴ 'ξαιρήσεται.  
925 Βα. κλαίοις ἄν, εἰ ψαύσειας, οὐ μάλ' ἐς μακράν.

Κη. ἤκουσα, τοῦπος <δ'> οὐδαμῶς φιλόξενον.  
Βα. οὐ γὰρ ξενοῦμαι τοὺς θεῶν συλήτορας.  
Κη. λέγοιμ' ἄν ἐλθὼν παισὶν Αἰγύπτου τάδε.  
Βα. ἀβουκόλητον τοῦτ' ἐμῷ φρονήματι.

930 Κη. ἀλλ' ὥς ἄν εἰδῶς ἐννέπω σαφέστερον -  
καὶ γὰρ πρέπει κήρυκ' ἀπαγγέλλειν τορῶς  
ἕκαστα - πῶς φῶ, πρὸς τίνος τ' ἀφαιρεθεῖς  
ἦκειν γυναικῶν αὐτανέψιον στόλον;  
οὔτοι δικάζει ταῦτα μαρτύρων ὕπο

935 Ἄρης, τὸ νεῖκος δ' οὐκ ἐν ἀργύρου λαβῇ  
ἔλυσεν· ἀλλὰ πολλὰ γίγνεται πάρος  
πεσήματ' ἀνδρῶν κάπολακτισμοὶ βίου.  
<Βα.> τί σοι λέγειν χρὴ τοῦνομ'; ἐν χρόνῳ μαθὼν  
εἴσῃ σύ τ' αὐτὸς χοῖ ξυνέμποροι σέθεν.

940 ταύτας δ' ἐκούσας μὲν κατ' εὖνοϊαν φρενῶν  
ἄγοις ἄν, εἴπερ εὐσεβῆς πίθοι λόγος.  
τοιάδε δημόπρακτος ἐκ πόλεως μία  
ψῆφος κέκρανται, μήποτ' ἐκδοῦναι βία  
στόλον γυναικῶν· τῶνδ' ἐφήλωται τορῶς

945 γόμφος διαμπάξ, ὥς μένειν ἀραρότως.  
ταῦτ' οὐ πίναξιν ἐστὶν ἐγγεγραμμένα  
οὐδ' ἐν πτυχαῖς βίβλων κατεσφραγισμένα,  
σαφῇ δ' ἀκούεις ἐξ ἐλευθεροστόμου  
γλώσσης. κομίζου δ' ὥς τάχιστ' ἐξ ὀμμάτων.

950 <Κη.> εἰοίγμεν ἤδη πόλεμον ἀρεῖσθαι νέον·  
εἴη δὲ νίκη καὶ κράτος τοῖς ἄρσεσιν.  
<Βα.> ἀλλ' ἄρσενάς τοι τῆσδε γῆς οἰκήτορας  
εὐρήσεται, οὐ πίνοντας ἐκ κριθῶν μέθυ.

ὁμεῖς δὲ πᾶσαι ξὺν φίλαις ὁπάοσιν  
955 θράσος λαβοῦσαι στείχετ' εὐερκῇ πόλιν,  
πύργων βαθεῖα μηχανῇ κεκλημένην.  
καὶ δώματ' ἐστὶ πολλὰ μὲν τὰ δῆμια,

δεδωμάτωμαι δ' οὐδ' ἐγὼ σμικρᾷ χειρί.  
ἐνθ' ἔστιν ὑμῖν εὐτύκους ναίειν δόμους

960 πολλῶν μετ' ἄλλων· εἰ δέ τις μείζων χάρις,  
πάρεστιν οἰκεῖν καὶ μονορρύθμους δόμους.  
τούτων τὰ λῶστα καὶ τὰ θυμηδέστατα -  
πάρεστι - λωτίσασθε. προστάτης δ' ἐγὼ  
ἄστοί τε πάντες, ὧν περ ἦδε κραίνεται  
965 ψῆφος. τί τῶνδε κυριωτέρους μένεις;  
Χο. ἀλλ' ἀντ' ἀγαθῶν ἀγαθοῖσι βρύοις,  
διε Πελασγῶν.

πέμψον δὲ πρόφρων δεῦρ' ἡμέτερον  
πατέρ' εὐθαρσῇ Δαναόν, πρόνοον  
970 καὶ βούλαρχον. τοῦ γὰρ προτέρα  
μητις, ὅπου χρὴ δώματα ναίειν  
καὶ τόπος εὖφρων. πᾶς τις ἐπειπεῖν  
ψόγον ἄλλοθρόοις  
εὐτυχος· εἴη δὲ τὰ λῶστα.

975 ξύν τ' εὐκλείᾳ καὶ ἀμηνίτῳ  
βάξει λαῶν ἐγχώρων  
τάσσεσθε, φίλαι δμῳίδες, οὕτως  
ὥς ἐφ' ἐκάστη διεκλήρωσεν  
Δαναὸς θεραποντίδα φερνήν.

980 Δα. ὦ παῖδες, Ἀργείοισιν εὐχεσθαι χρεῶν,  
θύειν τε λείβειν θ', ὥς θεοῖς Ὀλυμπίοις,  
σπονδάς, ἐπεὶ σωτῆρες οὐ διχορρόπως.  
καί μου τὰ μὲν πραχθέντα πρὸς τοὺς ἐγγενεῖς  
φίλους πικρῶς ἤκουσαν αὐτανεψίοις·

985 ἐμοὶ δ' ὁπαδοὺς τοῦσδε καὶ δορυσσόους  
ἔταξαν, ὥς ἔχοιμι τίμιον γέρας,  
καὶ μήτ' ἀέλπτως, δορικανεῖ μόρῳ θανὼν  
λάθοιμι, χώρα δ' ἄχθος ἀείζων πέλοι,

· · · · ·  
τοιῶνδε τυγχάνοντας ἐκ πρυμνῆς φρενὸς

990 χάριν σέβεσθαι τιμιωτέραν ἢ ἐμοῦ.  
καὶ ταῦθ' ἅμ' ἐγγράψασθε πρὸς γεγραμμένοις  
πολλοῖσιν ἄλλοις σωφρονίσμασιν πατρός,  
ἀγνῶθ' ὅμιλον, ὥς ἐλέγχεται χρόνῳ,

παῖς δ' ἐν μετοίκῳ γλῶσσαν εὐτυκον φέρει  
995 κακὴν, τό τ' εἶπεῖν εὐπετέες μύσαγμα πῶς.  
ὑμᾶς δ' ἐπαινῶ μὴ καταισχύνειν ἐμέ,  
ᾧραν ἐχούσας τήνδ' ἐπίστρεπτον βροτοῖς.  
τέρειν' ὁπώρα δ' εὐφύλακτος οὐδαμῶς·  
θῆρες δὲ κηραίνουσι καὶ βροτοί - τί μήν; -  
1000 καὶ κνώδαλα πτεροῦντα καὶ πεδοστιβῆ.  
†καρπώματα στάζοντα κηρύσσει Κύπρις  
κάλωρα κωλύουσιν θωσμένειν ἔρω, †  
καὶ παρθένων χλιδαῖσιν εὐμόρφοις ἔπι  
παῖς τις παρελθὼν ὄμματος θελκτήριον  
1005 τόξευμ' ἔπεμψεν, ἡμέρου νικῶμενος.  
πρὸς ταῦτα μὴ πάθωμεν ὧν πολλὸς πόνος  
πολὺς δὲ πόντος οὔνεκ' ἡρόθη δορί,  
μηδ' αἴσχος ἡμῖν, ἡδονὴν δ' ἐχθροῖς ἐμοῖς  
πράτσομεν. οἴκησις δὲ καὶ διπλὴ πάρα·  
1010 τὴν μὲν Πελασγός, τὴν δὲ καὶ πόλις διδοῖ,  
οἰκεῖν λάτρων ἄτερθεν· εὐπετὴ τάδε.  
μόνον φύλαξαι τάσδ' ἐπιστολὰς πατρός,  
τὸ σωφρονεῖν τιμῶσα τοῦ βίου πλέον.  
Χο. τᾶλλ' εὐτυχοῖμεν πρὸς θεῶν Ὀλυμπίων·  
1015 ἐμῆς δ' ὁπώρας οὔνεκ' εὖ θάρσει, πάτερ.  
θεοῖς γὰρ εἴ τι μὴ βεβούλευται νέον,  
ἵχνος τὸ πρόσθεν οὐ διαστρέψω φρενός.

#### ΧΟΡΟΙ ΔΑΝΑΙΔΩΝ καὶ ΘΕΡΑΠΑΙΝΩΝ

Δαδ. ἴτε μὰν ἀστυάνακτας [στρ. α.

μάκαρας θεοὺς γανάνοντες

1020 πολιούχους τε καὶ οἱ χεῦμ' Ἑρασίνου

περιναίουσιν παλαιόν.

ὑποδέξασθε <δ'> ὁπαδοὶ

μέλος· αἶνος δὲ πόλιν τάνδε Πελασγῶν

ἐχέτω, μηδ' ἔτι Νείλου

1025 προχοᾶς σέβωμεν ὕμνοις,

ποταμοὺς δ' οἱ διὰ χώρας [ἀντ. α.

θελεμὸν πῶμα χέουσιν

πολύτεκνοι, λιπαροῖς χεύμασι γαίης

τόδε μειλίσσοντες οὔδας.

1030 ἐπίδοι δ' Ἄρτεμις ἀγνὰ

στόλον οἰκτιζομένα, μηδ' ὑπ' ἀνάγκας

γάμος ἔλθοι Κυθερείας·

Στύγιον πέλοι τόδ' ἄθλον.

## ΘΕΡΑΠΑΙΝΑΙ

- Κύπριδος <δ'> οὐκ ἀμελεῖ θεσμός ὅδ' εὖφρων. [στρ. β.

1035 δύναται γὰρ Διὸς ἄγχιστα σὺν Ἥρᾳ·

τίεται δ' αἰολόμητις

θεὸς ἔργοις ἐπὶ σεμνοῖς.

- μετὰκοινοὶ δὲ φίλα ματρὶ πάρεισιν

Πόθος <ᾗ> τ' οὐδὲν ἄπαρνον

1040 τελέθει θέλκτορι Πειθοῖ.

- δέδοται δ' Ἀρμονία μοῖρ' Ἀφροδίτας

ψεδυρὰ τρίβοι τ' ἐρώτων.

- φυγάδεσσιν δ' ἐπιπλοίας κακά τ' ἄλγη [ἀντ. β.

πολέμους θ' αἱματόεντας προφοβοῦμαι.

1045 τί ποτ' εὖπλοιαν ἔπραξαν

ταχυπόμοισι διωγμοῖς;

- ὅ τί τοι μόρσιμόν ἐστιν, τὸ γένοιτ' ἄν.

Διὸς οὐ παρβατός ἐστιν

μεγάλα φρὴν ἀπέρατος.

1050 - μετὰ πολλῶν δὲ γάμων ἄδε τελευτὰ

προτερᾶν πέλοι γυναικῶν.

Δαδ. ὁ μέγας Ζεὺς ἀπαλέξαι [στρ. γ.

γάμον Αἰγυπτογενῇ μοι.

Θε. τὸ μὲν ἄν βέλτατον εἶη·

1055 σὺ δὲ θέλγοις ἄν ἄθελκτον;

Δαδ. σὺ δέ γ' οὐκ οἶσθα τὸ μέλλον.

Θε. τί δὲ μέλλω φρένα Δίαν [ἀντ. γ.

καθορᾶν, ὅψιν ἄβυσσον;

Δαδ. μέτριον νῦν ἔπος εὖχου·

1060 τίνα καιρόν με διδάσκεις;

Θε. τὰ θεῶν μηδὲν ἀγάζειν.

## ΧΟΡΟΣ

Ζεὺς ἄναξ ἀποστεροί- [στρ. δ.  
ἡ γάμον δυσάνορα  
δάιον, ὅσπερ Ἴω  
1065 πημονᾶς ἐλύσατ' εὖ  
χειρὶ παιωνία κατασχεθών,  
εὐμενῇ βίαν κτίσας,  
καὶ κράτος νέμοι γυναι- [ἀντ. δ.  
ξίν· τὸ βέλτερον κακοῦ  
1070 καὶ τὸ δίμοιρον αἰνῶ,  
καὶ δίκᾱ δίκας ἔπε-  
σθαι, ξὺν εὐχαῖς ἐμαῖς, λυτηρίοις  
μηχαναῖς θεοῦ πάρα.



## Ἀγαμέμνων - AGAMEMNON

ΦΥΛΑΞ

Θεοὺς μὲν αἰτῶ τῶνδ' ἀπαλλαγὴν πόνων,  
φρουρᾶς ἐτείας μῆκος, ἦν κοιμώμενος  
στέγαις Ἀτρειδῶν ἄγκαθεν, κυνὸς δίκην,  
ἄστρον κάτοιδα νυκτέρων ὁμήγυριν,

5 καὶ τοὺς φέροντας χεῖμα καὶ θέρος βροτοῖς  
λαμπροὺς δυνάστας, ἐμπρέποντας αἰθέρι  
[ἀστέρας, ὅταν φθίνωσιν, ἀντολάς τε τῶν].  
καὶ νῦν φυλάσσω λαμπάδος τὸ σύμβολον,  
αὐγὴν πυρὸς φέρουσιν ἐκ Τροίας φάτιν

10 ἀλώσιμόν τε βάζειν· ὧδε γὰρ κρατεῖ  
γυναικὸς ἀνδρόβουλον ἐλπίζον κέαρ.  
εὔτ' ἂν δὲ νυκτίπλαγκτον ἔνδροσόν τ' ἔχων  
εὐνὴν ὀνείροις οὐκ ἐπισκοπουμένην  
ἐμήν - φόβος γὰρ ἀνθ' ὕπνου παραστατεῖ,

15 τὸ μὴ βεβαίως βλέφαρα συμβαλεῖν ὕπνω -  
ὅταν δ' αἰδεῖν ἢ μινύρεσθαι δοκῶ,  
ὕπνου τόδ' ἀντίμολπον ἐντέμνων ἄκος,  
κλαίω τότε· οἴκου τοῦδε συμφορὰν στένων  
οὐχ ὥς τὰ πρόσθ' ἄριστα διαπονουμένου.

20 νῦν δ' εὐτυχὴς γένοιτ' ἀπαλλαγὴ πόνων  
εὐαγγέλου φανέντος ὀρφναίου πυρός.  
ὦ χαῖρε λαμπτήρ, νυκτὸς ἡμερήσιον  
φάος πιφαύσκων καὶ χορῶν κατάστασιν  
πολλῶν ἐν Ἄργει, τῆσδε συμφορᾶς χάριν.

25 ἰοὺ ἰοῦ.

Ἀγαμέμνωνος γυναικὶ σημαίνω τορῶς  
εὐνῆς ἐπαντείλασαν ὥς τάχος δόμοις  
ὀλολυγμὸν εὐφημοῦντα τῇδε λαμπάδι  
ἐπορθιάζειν, εἴπερ Ἴλίου πόλις

30 ἐάλωκεν, ὥς ὁ φρυκτὸς ἀγγέλλων πρέπει·  
αὐτὸς τ' ἔγωγε φροῖμιον χορεύσομαι.  
τὰ δεσποτῶν γὰρ εὖ πεσόντα θήσομαι  
τρίς ἕξ βαλούσης τῆσδέ μοι φρυκτωρίας.

γένοιτο δ' οὖν μολόντος εὐφιλῇ χέρα  
35 ἄνακτος οἴκων τῇδε βαστάσαι χερί.  
τὰ δ' ἄλλα σιγῶ· βοῦς ἐπὶ γλώσση μέγας  
βέβηκεν· οἶκος δ' αὐτός, εἰ φθογγὴν λάβοι,  
σαφέστατ' ἂν λέξειεν· ὥς ἐκὼν ἐγὼ  
μαθοῦσιν αὐδῶ κού μαθοῦσι λήθομαι.

40 ΧΟΡΟΣ

δέκατον μὲν ἔτος τόδ' ἐπεὶ Πριάμῳ  
μέγας ἀντίδικος,  
Μενέλαος ἄναξ ἡδ' Ἀγαμέμνων,  
διθρόνου Διόθεν καὶ δισκῆπτρου  
τιμῆς ὀχυρὸν ζευγος Ἀτρειδᾶν,  
45 στόλον Ἀργείων χιλιοναύταν  
τῆσδ' ἀπὸ χώρας  
ἦραν, στρατιῶτιν ἄρωγάν,  
μέγαν ἐκ θυμοῦ κλάζοντες Ἄρη  
τρόπον αἰγυπιῶν,

50 οἷτ' ἐκπατίοις ἄλγεσι παίδων  
ὑπατοὶ λεχέων στροφοδινοῦνται  
πτερύγων ἐρετμοῖσιν ἐρεσσόμενοι,  
δεμνιοτήρη  
πόνον ὀρταλίων ὀλέσαντες·

55 ὑπατος δ' αἰὼν ἢ τις Ἀπόλλων  
ἢ Πάν ἢ Ζεὺς οἰωνόθροον  
γόνον ὀξυβόαν τῶνδε μετοίκων  
ὑστερόποινον  
πέμπει παραβᾶσιν Ἑρινύν.

60 οὕτω δ' Ἀτρέως παῖδας ὁ κρείσσων  
ἐπ' Ἀλεξάνδρῳ πέμπει ξένιος  
Ζεὺς πολύανορος ἀμφὶ γυναικός,  
πολλὰ παλαίσματα καὶ γυιοβαρῆ,  
γόνατος κονίαισιν ἐρειδομένου

65 διακναιομένης τ' ἐν προτελείοις  
κάμακος, θήσων Δαναοῖσιν  
Τρωσί θ' ὁμοίως, ἔστι δ' ὅπη νῦν  
ἔστι· τελεῖται δ' ἐς τὸ πεπρωμένον·  
οὐθ' ὑποκαίων οὐτ' ἐπιλείβων

70 οὔτε δακρύων ἀπύρων ἱερῶν  
ὀργὰς ἀτενεῖς παραθέλξει.  
ἡμεῖς δ' ἀτίται σαρκὶ παλαιᾷ  
τῆς τότ' ἀρωγῆς ὑπολειφθέντες  
μῖνομεν ἰσχὺν

75 ἰσόπαιδα νέμοντες ἐπὶ σκήπτροις.  
ὃ τε γὰρ νεαρὸς μυελὸς στέρνων  
ἐντὸς ἀνάσσω  
ἰσόπρεσβυς Ἄρης δ' οὐκ ἔνι χώρα,  
τό θ' ὑπέργερων φυλλάδος ἤδη

80 κατακαρφομένης τρίποδας μὲν ὁδοὺς  
στείχει, παιδὸς δ' οὐδὲν ἀρείων  
ὄναρ ἡμερόφαντον ἀλαίνει.

σὺ δέ, Τυνδάρεω  
θύγατερ, βασιλεία Κλυταιμῆστρα,

85 τί χρέος; τί νέον; τί δ' ἐπαισθομένη  
τίνος ἀγγελίας  
πειθοῖ περίπεμπτα θυοσκεῖς;  
πάντων δὲ θεῶν τῶν ἀστυνόμων,  
ὑπάτων, χθονίων,

90 τῶν τε θυραίων τῶν τ' ἀγοραίων,  
βωμοὶ δώροισι φλέγονται·  
ἄλλη δ' ἄλλοθεν οὐρανομήκης  
λαμπὰς ἀνίσχει,  
φαρμασσομένη χρίματος ἀγνοῦ

95 μαλακαῖς ἀδόλοισι παρηγορίαις,  
πελάνφω μυχόθεν βασιλείῳ.  
τούτων λέξασ' ὃ τι καὶ δυνατὸν  
καὶ θέμις αἶνει

παιῶν τε γενοῦ τῆσδε μερίμνης,

100 ἢ νῦν τοτὲ μὲν κακόφρων τελέθει,  
τοτὲ δ' ἐκ θυσιῶν ἀγάν' ἀμφαίνουσ'  
ἐλπίς ἀμύνει φροντίδ' ἄπληστον  
†τὴν θυμοφθόρον λύπης φρένα. †

κύριός εἰμι θροεῖν ὄδιον κράτος αἴσιον ἀνδρῶν [στρ. α.

105 ἐντελέων· ἔτι γὰρ θεόθεν καταπνεύει  
πειθῷ, μολπᾶν ἀλκάν, σύμφυτος αἰών·

ὅπως Ἀχαιῶν δίθρονον κράτος, Ἑλλάδος ἦβας

110 ξύμφρονα ταγάν,

πέμπει σὺν δορὶ καὶ χερὶ πράκτορι

θούριος ὄρνις Τευκρίδ' ἐπ' αἶαν,

οἰωνῶν βασιλεὺς βασιλεῦσι νεῶν ὁ κελαινός, ὃ τ' ἐξόπιν

115 ἀργᾶς,

φανέντες ἵκταρ μελάρων χερὸς ἐκ δοριπάλτου

παμπρέπτοις ἐν ἔδραισι,

βοσκόμενοι λαγίναν, ἐρικόμονα φέρματα, γένναν,

120 βλαβέντα λιοισθίων δρόμων.

αἴλινον αἴλινον εἶπέ, τὸ δ' εὖ νικάτω.

κεδνὸς δὲ στρατόμαντις ἰδὼν δύο λήμασι δισσοὺς [ἀντ. α.

Ἀτρείδας μαχίμους ἐδάη λαγοδαίτας

125 πομπούς τ' ἀρχάς· οὕτω δ' εἶπε τεράζων·

‘χρόνῳ μὲν ἀγρεῖ Πριάμου πόλιν ἄδε κέλευθος,

πάντα δὲ πύργων

κτήνη πρόσθε τὰ δημοπληθέα

130 Μοῖρα λαπάξει πρὸς τὸ βίαιον·

130 οἷον μή τις ἄγα θεόθεν κνεφάσῃ προτυπὲν στόμιον μέγα Τροίας

135 στρατωθέν. οἶκτῳ γὰρ ἐπίφθονος Ἄρτεμις ἀγνὰ

πτανοῖσιν κυσὶ πατρὸς

αὐτότοκον πρὸ λόχου μογεράν πτάκα θυομένοισι·

στυγεῖ δὲ δεῖπνον αἰετῶν.’

αἴλινον αἴλινον εἶπέ, τὸ δ' εὖ νικάτω.

140 ‘τόσον περ εὐφρων ἂ καλὰ, [μεσφδ.

δρόσοις ἀέπτοις μαλερῶν λεόντων

πάντων τ' ἀγρονόμων φιλομάστοις

θηρῶν ὀβρικόλοισι τερπνά,

τούτων αἰτεῖ ξύμβολα κρᾶναι,

145 δεξιὰ μὲν κατάμομφα δὲ φάσματα †στρουθῶν.

ἰήιον δὲ καλέω Παιᾶνα,

μή τινας ἀντιπνόους Δαναοῖς χρονίας ἐχενῆδας ἀπλοίας

τεύξῃ, σπευδομένα θυσίαν ἐτέραν, ἄνομόν τιν', ἄδαιτον,

νεικέων τέκτονα σύμφυτον,

οὐ δεισῆνορα. μῖμνει γὰρ φοβερὰ παλίνορτος

155 οἰκονόμος δολία μνάμων μῆνις τεκνόποινος.’

τοιᾶδε Κάλχας ξὺν μεγάλοις ἀγαθοῖς ἀπέκλαγξεν

μόρσιμ' ἀπ' ὀρνίθων ὀδίων οἴκοις βασιλείοις·  
τοῖς δ' ὁμόφωνον

αἴλινον αἴλινον εἶπέ, τὸ δ' εὖ νικάτω.

160 Ζεύς, ὅστις ποτ' ἐστίν, εἰ τόδ' αὖ- [στρ. β.

τῷ φίλον κεκλημένῳ,

τοῦτό νιν προσεννέπω.

οὐκ ἔχω προσεικάσαι

πάντ' ἐπισταθμώμενος

165 πλὴν Διός, εἰ τὸ μάταν ἀπὸ φροντίδος ἄχθος  
χρῆ βαλεῖν ἐτητύμῳς.

οὐδ' ὅστις πάροιθεν ἦν μέγας, [ἀντ. β.

παμμάχῳ θράσει βρύων,

170 οὐδὲ λέξεται πρὶν ὧν·

ὅς δ' ἔπειτ' ἔφυ, τρια-

κτῆρος οἴχεται τυχών.

Ζῆνα δέ τις προφρόνως ἐπινίκια κλάζων

175 τεύζεται φρενῶν τὸ πᾶν,

τὸν φρονεῖν βροτοὺς ὀδώ- [στρ. γ.

σαντα, τὸν πάθει μάθος

θέντα κυρίως ἔχειν.

στάζει δ' ἀνθ' ὕπνου πρὸ καρδίας

180 μνησιπήμων πόνος· καὶ παρ' ἄ-

κοντας ἦλθε σωφρονεῖν.

δαιμόνων δέ που χάρις βίαιος

σέλμα σεμνὸν ἡμένων.

καὶ τόθ' ἡγεμὼν ὁ πρέ- [ἀντ. γ.

185 σβυς νεῶν Ἀχαικῶν,

μάντιν οὔτινα ψέγων,

ἐμπαίοις τύχαισι συμπνέων,

εὖτ' ἀπλοῖα κεναγγεῖ βαρύ-

νοντ' Ἀχαικὸς λεώς,

190 Χαλκίδος πέραν ἔχων παλιρρό-

χθοις ἐν Αὐλίδος τόποις·

πνοαὶ δ' ἀπὸ Στρυμόνος μολοῦσαι [στρ. δ.

κακόσχολοι, νήστιδες, δύσορμοι,

βροτῶν ἄλαι,

195 ναῶν <τε> καὶ πεισμάτων ἀφειδεῖς,

παλιμμήκη χρόνον τιθεῖσαι  
τρίβῳ κατέξαινον ἄνθος Ἀργεί-  
ων· ἐπεὶ δὲ καὶ πικροῦ

χείματος ἄλλο μῆχαρ

200 βριθύτερον πρόμοισιν  
μάντις ἔκλαγξεν

προφέρων Ἄρτεμιν, ὥστε χθόνα βάκτροις  
ἐπικρούσαντας Ἀτρείδας

δάκρυ μὴ κατασχεῖν·

205 ἄναξ δ' ὁ πρέσβυς τόδ' εἶπε φωνῶν· [ἀντ. δ.

‘βαρεῖα μὲν κῆρ τὸ μὴ πιθέσθαι,

βαρεῖα δ', εἰ

τέκνον δαΐζω, δόμων ἄγαλμα,

μιαίνων παρθενοσφάγοισιν

210 ῥεῖθροις πατρώους χέρας πέλας βω-

μοῦ. τί τῶνδ' ἄνευ κακῶν;

πῶς λιπόναντες γένωμαι

ξυμμαχίας ἀμαρτῶν;

παυσανέμου γάρ

215 θυσίας παρθενίου θ' αἵματος ὀργᾷ

περιόργως ἐπιθυμεῖν

θέμις. εὖ γὰρ εἶη·

ἐπεὶ δ' ἀνάγκας ἔδω λέπαδνον [στρ. ε.

φρενὸς πνέων δυσσεβῇ τροπαίαν

220 ἄναγνον, ἀνιερὸν, τόθεν

τὸ παντότολμον φρονεῖν μετέγνων.

βροτοὺς θρασύνει γὰρ αἰσχρομήτις

τάλαινα παρακοπὰ πρωτοπήμων.

ἔτλα δ' οὖν θυτὴρ γενέσθαι

225 θυγατρός, γυναικοποιῶν

πολέμων ἄρωγαν

καὶ προτέλεια ναῶν.

λιτὰς δὲ καὶ κληδόνας πατρώους [ἀντ. ε.

παρ' οὐδὲν αἰῶ τε παρθένειον

230 ἔθεντο φιλόμαχοι βραβῆς.

φράσεν δ' ἀόζοις πατὴρ μετ' εὐχὰν

δίκαν χιμαίρας ὑπερθε βωμοῦ

πέπλοισι περιπετῇ παντὶ θυμῷ  
προνωπῇ λαβεῖν ἀέρδην,

235 στόματός τε καλλιπάρου  
φυλακᾷ κατασχεῖν  
φθόγγον ἀραῖον οἴκοις.

βία χαλινῶν δ', ἀναύδω μένει, [στρ. ζ.  
κρόκου βαφὰς [δ'] ἐς πέδον χέουσα,

240 ἔβαλλ' ἕκαστον θυτῆ-  
ρων ἀπ' ὄμματος βέλει φιλοίκτω,  
πρέπουσα τὼς ἐν γραφαῖς, προσεννέπειν  
θέλουσ', ἐπεὶ πολλάκις  
πατρὸς κατ' ἀνδρῶνας εὐτραπέζους

245 ἔμελψεν, ἀγνᾷ δ' ἀταύρωτος αὐδᾷ πατρὸς  
φίλου τριτόσπονδον εὐποτμον  
παιῶνα φίλως ἐτίμα.

τὰ δ' ἔνθεν οὐτ' εἶδον οὐτ' ἐννέπω· [ἀντ. ζ.  
τέχναι δὲ Κάλχαντος οὐκ ἄκραντοι.

250 Δίκα δὲ τοῖς μὲν παθοῦ-  
σιν μαθεῖν ἐπιρρέπει· τὸ μέλλον  
ἐπεὶ γένοιτ' ἂν κλύοις· πρὸ χαιρέτω·  
ἴσον δὲ τῷ προστένειν.

τορὸν γὰρ ἤξει σύνορθρον αὐγαῖς.

255 πέλοιτο δ' οὖν ἅ 'πὶ τούτοισιν εὖ πράξις, ὥς  
θέλει τόδ' ἄγχιστον Ἀπίας  
γαίας μονόφρουρον ἔρκος.

- ἦκω σεβίζων σόν, Κλυταιμῆστρα, κράτος·  
δίκη γάρ ἐστι φωτὸς ἀρχηγοῦ τίειν

260 γυναῖκ' ἐρημωθέντος ἄρσενος θρόνου.  
σὺ δ' εἴ τι κεδνὸν εἶτε μὴ πεπυσμένη  
εὐαγγέλοισιν ἐλπίσιν θυηπολεῖς,  
κλύοιμ' ἂν εὐφρων· οὐδὲ σιγῶσι φθόνος.

## ΚΛΥΤΑΙΜΗΣΤΡΑ

εὐάγγελος μὲν, ὥσπερ ἡ παροιμία,

265 ἔως γένοιτο μητρὸς εὐφρόνης πάρα.  
πεύση δὲ χάρμα μεῖζον ἐλπίδος κλύειν·  
Πριάμου γὰρ ἠρήκασιν Ἀργεῖοι πόλιν.

Χο. πῶς φῆς; πέφευγε τοῦπος ἐξ ἀπιστίας.  
 Κλ. Τροίαν Ἀχαιῶν οὖσαν· ἥ τορῶς λέγω;  
 270 Χο. χαρά μ' ὑφέρπει δάκρυον ἐκκαλουμένη.  
 Κλ. εὖ γὰρ φρονοῦντος ὄμμα σοῦ κατηγορεῖ.  
 Χο. τί γὰρ τὸ πιστόν; ἔστι τῶνδ' ἐσσι τέκμαρ;  
 Κλ. ἔστιν· τί δ' οὐχί; μὴ δολώσαντος θεοῦ.  
 Χο. πότερα δ' ὀνείρων φάσματ' εὐπειθὴ σέβεις;  
 275 Κλ. οὐ δόξαν ἂν λάκοιμι βριζούσης φρενός.  
 Χο. ἀλλ' ἢ σ' ἐπ' ἰάνεν τις ἄπτερος φάτις;  
 Κλ. παιδὸς νέας ὥς κάρτ' ἐμωμήσω φρένας.  
 Χο. ποίου χρόνου δὲ καὶ πεπόρθηται πόλις;  
 Κλ. τῆς νῦν τεκούσης φῶς τόδ' εὐφρόνης λέγω.  
 280 Χο. καὶ τίς τόδ' ἐξίκοιτ' ἂν ἀγγέλων τάχος;  
 Κλ. Ἥφαιστος Ἴδης λαμπρὸν ἐκπέμπων σέλας.  
 φρυκτὸς δὲ φρυκτὸν δεῦρ' ἀπ' ἀγγάρου πυρὸς  
 ἔπεμπεν· Ἴδῃ μὲν πρὸς Ἑρμαῖον λέπας  
 Λήμνου· μέγαν δὲ πανὸν ἐκ νήσου τρίτον  
 285 Ἀθῶν αἶπος Ζηνὸς ἐξεδέξατο,  
 ὑπερτελής τε, πόντον ὥστε νωτίσαι  
 ἰχθῦς πορευτοῦ λαμπάδος πρὸς ἡδονήν,  
 πύκη τὸ χρυσοφεγγές, ὥς τις ἥλιος,  
 σέλας παραγγείλασα Μακίστου σκοπαῖς·  
 290 ὁ δ' οὐτι μέλλων οὐδ' ἀφρασμόνως ὕπνω  
 νικώμενος παρῆκεν ἀγγέλου μέρος·  
 ἐκὰς δὲ φρυκτοῦ φῶς ἐπ' Εὐρίπου ῥοὰς  
 Μεσσηπίου φύλαξι σημαίνει μολόν.  
 οἱ δ' ἀντέλαμψαν καὶ παρήγγειλαν πρόσω  
 295 γραιὰς ἐρείκης θωμὸν ἄψαντες πυρί.  
 σθένουσα λαμπὰς δ' οὐδέπω μαυρουμένη,  
 ὑπερθοροῦσα πεδίον Ἀσωποῦ, δίκην  
 φαιδρᾶς σελήνης, πρὸς Κιθαιρῶνος λέπας,  
 ἤγειρεν ἄλλην ἐκδοχὴν πομποῦ πυρός.  
 300 φάος δὲ τηλέπομπον οὐκ ἠναίνετο  
 φρουρά, πλεόν καίουσα τῶν εἰρημένων,  
 λίμνην δ' ὑπὲρ Γοργῶπιν ἔσκηπεν φάος,  
 ὄρος τ' ἐπ' Αἰγίπλαγκτον ἐξικνούμενον  
 ὠτρυνε θεσμὸν μὴ χατίζεσθαι πυρός.



305 πέμπουσι δ' ἀνδαίοντες ἀφθόνῳ μένει  
φλογὸς μέγαν πώγωνα, καὶ Σαρωνικοῦ  
πορθμοῦ κάτοπτον πρῶν' ὑπερβάλλειν πρόσω  
φλέγουσαν· εἴτ' ἔσκηψεν, εὗτ' ἀφίκετο  
Ἀραχναῖον αἶπος, ἀστυγείτονας σκοπᾶς·

310 κᾶπειτ' Ἀτρειδῶν ἐς τόδε σκῆπτει στέγος  
φάος τόδ' οὐκ ἄπαππον Ἰδαίου πυρός.  
τοιοῖδε τοί μοι λαμπαδηφόρων νομοί,  
ἄλλος παρ' ἄλλου διαδοχαῖς πληρούμενοι·  
νικᾷ δ' ὁ πρῶτος καὶ τελευταῖος δραμών.

315 τέκμαρ τοιοῦτον σύμβολόν τε σοὶ λέγω  
ἄνδρὸς παραγγείλαντος ἐκ Τροίας ἐμοί.  
Χο. θεοῖς μὲν αὖθις, ὧ γύναι, προσεύξομαι.  
λόγους δ' ἀκοῦσαι τούσδε κάποθαυμάσαι  
διηνεκῶς θέλοιμ' ἂν ὥς λέγεις πάλιν.

320 Κλ. Τροίαν Ἀχαιοὶ τῇδ' ἔχουσ' ἐν ἡμέρᾳ.  
οἶμαι βοὴν ἄμεικτον ἐν πόλει πρέπειν.  
ὄξος τ' ἄλειφά τ' ἐγχείας ταυτῶ κύτει  
διχοστατοῦντ' ἂν οὐ φίλως †προσεννέποις.  
καὶ τῶν ἀλόντων καὶ κρατησάντων δίχα

325 φθογᾶς ἀκούειν ἔστι συμφορᾶς διπλῆς.  
οἱ μὲν γὰρ ἀμφὶ σώμασιν πεπτωκότες  
ἀνδρῶν κασιγνήτων τε, καὶ φυταλμίων  
παῖδες γερόντων, οὐκέτ' ἐξ ἐλευθέρου  
δέρης ἀποιμώζουσι φιλτάτων μόρον·

330 τοὺς δ' αὖτε νυκτίπλαγκτος ἐκ μάχης πόνος  
νήστεις πρὸς ἀρίστοισιν ὧν ἔχει πόλις  
τάσσει, πρὸς οὐδὲν ἐν μέρει τεκμήριον,  
ἄλλ' ὥς ἕκαστος ἔσπασεν τύχης πάλον.  
ἐν αἰχμαλώτοις Τρωικοῖς οἰκήμασιν

335 ναίουσιν ἤδη, τῶν ὑπαιθρίων πάγων  
δρόσων τ' ἀπαλλαχθέντες· ὥς δ' εὐδαίμονες  
ἀφύλακτον εὐδῆσουσι πᾶσαν εὐφρόνην.  
εἰ δ' εὐσεβοῦσι τοὺς πολισσούχους θεοὺς  
τοὺς τῆς ἀλούσης γῆς θεῶν θ' ἰδρύματα,

340 οὗ τᾶν ἐλόντες ἀνθαλοῖεν ἄν.  
ἔρως δὲ μή τις πρότερον ἐμπίπτη στρατῶ

πορθεῖν ἃ μὴ χρή, κέρδεσιν νικωμένους.  
δεῖ γὰρ πρὸς οἴκους νοστίμου σωτηρίας  
κάμψαι διαύλου θάτερον κῶλον πάλιν·

345 θεοῖς δ' ἀναμπλάκητος εἰ μόλοι στρατός,  
ἐγρηγορὸς τὸ πῆμα τῶν ὀλωλότων  
γένοιτ' ἄν, εἰ πρόσπαιά πη τεύχοι κακά.  
τοιαῦτά τοι γυναικὸς ἐξ ἐμοῦ κλύεις·  
τὸ δ' εὖ κρατοίη, μὴ διχορρόπως ἰδεῖν.

350 πολλῶν γὰρ ἐσθλῶν τήνδ' ὄνησιν εἰλόμην.  
Χο. γύναι, κατ' ἄνδρα σῶφρον' εὐφρόνως λέγεις.  
ἐγὼ δ' ἀκούσας πιστά σου τεκμήρια  
θεοὺς προσειπεῖν αὐτὸν παρασκευάζομαι.  
χάρις γὰρ οὐκ ἄτιμος εἵργασται πόνων.

355 - ὦ Ζεῦ βασιλεῦ καὶ νύξ φιλία  
μεγάλων κόσμων κτεάτειρα,  
ἦτ' ἐπὶ Τροίας πύργοις ἔβαλες  
στεγανὸν δίκτυον, ὥς μήτε μέγαν  
μήτ' οὖν νεαρῶν τιν' ὑπερτελέσαι

360 μέγα δουλείας  
γάγγαμον, ἄτης παναλώτου.  
Δία τοι ξένιον μέγαν αἰδοῦμαι  
τὸν τάδε πράξαντ', ἐπ' Ἀλεξάνδρῳ  
τείνοντα πάλαι τόξον, ὅπως ἂν

365 μήτε πρὸ καιροῦ μήθ' ὑπὲρ ἄστρον  
βέλος ἡλίθιον σκήψειεν.

- Διὸς πλαγὰν ἔχουσιν εἰπεῖν, [στρ. α.  
πάρεστιν τοῦτό γ' ἐξιχνεῦσαι.

ἔπραξεν ὥς ἔκρανεν. οὐκ ἔφα τις

370 θεοὺς βροτῶν ἀξιοῦσθαι μέλειν  
ὅσοις ἀθίκτων χάρις

πατοῖθ'· ὁ δ' οὐκ εὐσεβής.

πέφανται δ' ἐγγονοῦσα τόλμη τῶν Ἄρη

375 πνεόντων μεῖζον ἢ δικαίως,

φλεόντων δωμάτων ὑπέρφευ

ὑπὲρ τὸ βέλτιστον. ἔστω δ' ἀπή-

μαντον, ὥστ' ἀπαρκεῖν

380 εὖ πραπίδων λαχόντι.

οὐ γὰρ ἔστιν ἑπαλξίς  
πλούτου πρὸς κόρον ἀνδρὶ  
λακτίσαντι μέγαν Δίκας  
βωμὸν εἰς ἀφάνειαν.

385 βιάται δ' ἅ τάλαινα πειθῶ, [ἀντ. α.  
προβούλου παῖς ἄφερτος ἄτας.  
ἄκος δὲ πᾶν μάταιον. οὐκ ἐκρύφθη,  
πρέπει δέ, φῶς αἰνολαμπές, σίνος·

390 κακοῦ δὲ χαλκοῦ τρόπον  
τρίβω τε καὶ προσβολαῖς  
μελαμπαγῆς πέλει δικαιοθεῖς, ἐπεὶ  
διώκει παῖς ποτανὸν ὄρνιν,  
πόλει πρόστριμμα θεὸς ἄφερτον·  
λιτᾶν δ' ἀκούει μὲν οὔτις θεῶν·  
†τὸν δ' ἐπίστροφον τῶν[δε]  
φῶτ' ἄδικον καθαιρεῖ.

οἶος καὶ Πάρις ἐλθὼν

400 ἐς δόμον τὸν Ἀτρειδᾶν

ἥσχυνε ξενίαν τράπε-

ζαν κλοπαῖσι γυναικός.

λιποῦσα δ' ἀστοῖσιν ἀσπίστορας [στρ. β.

κλόνοντας λοχισμούς τε καὶ

405 ναυβάτας ὀπλισμούς,

ἄγουσά τ' ἀντίφερνον Ἰλίῳ φθορὰν

βεβάκει ρίμφα διὰ

πυλᾶν ἄτλητα τλᾶσα· πολλὰ δ' ἔστενον

τόδ' ἐννέποντες δόμων προφητῇ

410 ἰὼ ἰὼ δῶμα δῶμα καὶ πρόμοι,

ἰὼ λέχος καὶ στίβοι φιλόνορες.

†πάρεστι σιγᾶς ἄτιμος †ἀλοῖδορος

ἄλιστος ἀφεμένων ἰδεῖν.

πόθω δ' ὑπερποντίας

415 φάσμα δόξει δόμων ἀνάσσειν·

εὐμόρφων δὲ κολοσσῶν

ἔχθεται χάρις ἀνδρὶ·

ὀμμάτων δ' ἐν ἀχηνίαις

ἔρρει πᾶς Ἀφροδίτα.

420 ὄνειρόφαντοι δὲ πειθήμονες [ἀντ. β.  
πάρεισι δόξαι φέρου-  
σαι χάριν ματαίαν.  
μάταν γάρ, εὗτ' ἂν ἐς θιγὰς δοκῶν ὀρᾷ,  
παραλλάξασα διὰ

425 χερῶν βέβακεν ὄψις, οὐ μεθύστερον  
πτεροῖς ὀπαδοῦς' ὕπνου κελεύθοις.  
τὰ μὲν κατ' οἴκους ἐφ' ἐστίας ἄχῃ  
τάδ' ἐστὶ καὶ τῶνδ' ὑπερβατώτερα.  
τὸ πᾶν δ' ἀπ' αἴας Ἑλλάδος συννορμένοις

430 πένθεια τλησικάρδιος  
δόμῳ 'ν ἐκάστου πρέπει.  
πολλὰ γοῦν θιγγάνει πρὸς ἦπαρ·  
οὓς μὲν γάρ <τις> ἔπεμψεν  
οἶδεν, ἀντὶ δὲ φωτῶν

435 τεύχῃ καὶ σποδὸς εἰς ἐκά-  
στου δόμους ἀφικνεῖται.  
ὁ χρυσαμοιβὸς δ' Ἄρης σωμάτων [στρ. γ.  
καὶ ταλαντοῦχος ἐν μάχῃ δορὸς

440 πυρωθὲν ἐξ Ἰλίου  
φίλοισι πέμπει βαρὺ  
ψῆγμα δυσδάκρυτον, ἀντ-  
ήνορος σποδοῦ γεμί-  
ζων λέβητας εὐθέτους.

445 στένουσι δ' εὖ λέγοντες ἀν-  
δρα τὸν μὲν ὡς μάχης ἴδρις,  
τὸν δ' ἐν φοναῖς καλῶς πεσόντ' - 'ἀλ-  
λοτρίας διαὶ γυναικός'·  
τάδε σίγά τις βαύζει·

450 φθονερὸν δ' ὑπ' ἄλγος ἔρπει  
προδίκους Ἀτρεΐδαις.  
οἱ δ' αὐτοῦ περὶ τεῖχος  
θήκας Ἰλιάδος γᾶς  
εὐμόρφοι κατέχουσιν· ἐ-

455 χθρὰ δ' ἔχοντας ἔκρυσεν.  
βαρεῖα δ' ἀστῶν φάτις ξὺν κότῳ· [ἀντ. γ.  
δημοκράτου δ' ἀρᾶς τίνει χρέος.

μένει δ' ἀκοῦσαί τί μοι

460 μέριμνα νυκτηρεφές.

τῶν πολυκτόνων γὰρ οὐκ

ἄσκοποι θεοί. κελαι-

ναὶ δ' Ἑρινύες χρόνῳ

τυχηρὸν ὄντ' ἄνευ δίκας

465 παλιντυχεῖ τριβᾷ βίου

τιθεῖσ' ἀμαυρόν, ἐν δ' αἴστοις

τελέθοντος οὔτις ἀλκά·

τὸ δ' ὑπερκόπως κλύειν εὖ

βαρὺ· βάλλεται γὰρ ὅσοις

470 Διόθεν κεραυνός.

κρίνω δ' ἄφθονον ὄλβον·

μήτ' εἶην πτολιπόρθης

μήτ' οὖν αὐτὸς ἀλούς ὑπ' ἄλ-

λων βίον κατίδοιμι.

475 - πυρὸς δ' ὑπ' εὐαγγέλου [ἐπῳδ.

πόλιν διήκει θοὰ

βάξις· εἰ δ' ἐτήτυμος,

τίς οἶδεν, ἥ τι θεῖον ἐστί πη ψύθος.

- τίς ὧδε παιδνὸς ἢ φρενῶν κεκομμένος,

480 φλογὸς παραγγέλμασιν

νέοις πυρωθέντα καρδίαν ἔπειτ'

ἀλλαγᾷ λόγου καμεῖν;

- γυναικὸς αἰχμᾷ πρέπει

πρὸ τοῦ φανέντος χάριν ξυναινέσαι.

485 πιθανὸς ἄγαν ὁ θῆλυσ ὄρος ἐπινέμεται

ταχύπορος· ἀλλὰ ταχύμορον

γυναιογήρυτον ὄλλυται κλέος.

Χο. τάχ' εἰσόμεσθα λαμπάδων φαεσφόρων

490 φρυκτωριῶν τε καὶ πυρὸς παραλλαγάς,

εἴτ' οὖν ἀληθεῖς, εἴτ' ὄνειράτων δίκην

τερπνὸν τόδ' ἔλθον φῶς ἐφήλωσεν φρένας.

κῆρυκ' ἀπ' ἀκτῆς τόνδ' ὀρῶ κατάσκιον

κλάδοις ἐλαίας· μαρτυρεῖ δέ μοι κάσις

495 πηλοῦ ξύνουρος διψία κόνις τάδε,

ὥς οὐκ ἄναυδος οὔτος, οὐ δαίμων φλόγα

ὔλης ὀρείας, σημανεῖ καπνῷ πυρός,  
ἀλλ' ἢ τὸ χαίρειν μᾶλλον ἐκβάξει λέγων -  
τὸν ἀντίον δὲ τοῖσδ' ἀποστέργω λόγον·  
500 εὖ γὰρ πρὸς εὖ φανεῖσι προσθήκη πέλοι.  
- ὅστις τάδ' ἄλλως τῇδ' ἐπεύχεται πόλει,  
αὐτὸς φρενῶν καρποῖτο τὴν ἀμαρτίαν.

## ΚΗΡΥΞ

ἰὼ πατρῶον οὔδας Ἀργείας χθονός,  
δεκάτῳ σε φέγγει τῷδ' ἀφικόμην ἔτους,  
505 πολλῶν ῥαγείσων ἐλπίδων μιᾶς τυχών.  
οὐ γάρ ποτ' ἠϋχοῦν τῇδ' ἐν Ἀργεῖα χθονὶ  
θανὼν μεθέξειν φιλτάτου τάφου μέρος.  
νῦν χαῖρε μὲν χθών, χαῖρε δ' ἡλίου φάος,  
ὑπατός τε χώρας Ζεὺς, ὁ Πύθιός τ' ἄναξ,  
510 τόξοις ἰάπτων μηκέτ' εἰς ἡμᾶς βέλη·  
ἄλις παρὰ Σκάμανδρον ἦσθ' ἀνάρσιος,  
νῦν δ' αὖτε σωτὴρ ἴσθι καὶ παιώνιος,  
ἄναξ Ἄπολλον. τοὺς τ' ἀγωνίους θεοὺς  
πάντας προσανδῶ, τόν τ' ἐμὸν τιμάορον  
515 Ἑρμῆν, φίλον κήρυκα, κηρύκων σέβας,  
ἥρως τε τοὺς πέμψαντας, εὐμενεῖς πάλιν  
στρατὸν δέχεσθαι τὸν λελειμμένον δορός.  
ἰὼ μέλαθρα βασιλέων, φίλαι στέγαι,  
σεμνοὶ τε θᾶκοι, δαίμονές τ' ἀντήλιοι,  
520 εἰ που πάλαι, φαιδροῖσι τοισίδ' ὄμμασι  
δέξασθε κόσμῳ βασιλέα πολλῷ χρόνῳ.  
ἥκει γὰρ ὑμῖν φῶς ἐν εὐφρόνῃ φέρων  
καὶ τοῖσδ' ἅπασιν κοινὸν Ἀγαμέμνων ἄναξ.  
ἀλλ' εὖ νιν ἀσπάσασθε, καὶ γὰρ οὖν πρέπει,  
525 Τροίαν κατασκάψαντα τοῦ δικηφόρου  
Διὸς μακέλλῃ, τῇ κατείργασται πέδον.  
βωμοὶ δ' αἰστοὶ καὶ θεῶν ἰδρύματα,  
καὶ σπέρμα πάσης ἐξαπόλλυται χθονός.  
τοιόνδε Τροία περιβαλὼν ζευκτήριον  
530 ἄναξ Ἀτρεΐδης πρέσβυς, εὐδαίμων ἀνὴρ,  
ἥκει, τίεσθαι δ' ἀξιώτατος βροτῶν

τῶν νῦν· Πάρις γὰρ οὔτε συντελῆς πόλις  
ἐξεύχεται τὸ δρᾶμα τοῦ πάθους πλέον.

ὀφλὼν γὰρ ἀρπαγῆς τε καὶ κλοπῆς δίκην

535 τοῦ ῥυσίου θ' ἤμαρτε καὶ πανώλεθρον  
αὐτόχθονον πατρῷον ἔθρισεν δόμον.

διπλᾶ δ' ἔτεισαν Πριαμίδαι θάμάρτια.

Χο. κῆρυξ Ἀχαιῶν χαῖρε τῶν ἀπὸ στρατοῦ.

Κη. χαίρω, †τεθνᾶναι δ' οὐκέτ' ἀντερῶ θεοῖς. †

540 Χο. ἔρως πατρώας τῆσδε γῆς σ' ἐγύμνασεν;

Κη. ὥστ' ἐνδακρύειν γ' ὄμμασιν χαρᾶς ὕπο.

Χο. τερπνῆς ἄρ' ἦστε τῆσδ' ἐπήβολοι νόσου,

Κη. πῶς δῆ; διδαχθεὶς τοῦδε δεσπόσω λόγου.

Χο. τῶν ἀντερώντων ἰμέρῳ πεπληγμένοι.

545 Κη. ποθεῖν ποθοῦντα τήνδε γῆν στρατὸν λέγεις;

Χο. ὡς πόλλ' ἀμαυρᾶς ἐκ φρενός <μ'> ἀναστένειν.

Κη. πόθεν τὸ δύσφρον; τοῦτ' ἐπῆν στύγος στρατῶ;

Χο. πάλαι τὸ σιγᾶν φάρμακον βλάβης ἔχω.

Κη. καὶ πῶς; ἀπόντων κοιράνων ἔτρεις τινάς;

550 Χο. ὡς νῦν τὸ σὸν δῆ, καὶ θανεῖν πολλὴ χάρις.

Κη. εὖ γὰρ πέπρακται. ταῦτα δ' ἐν πολλῷ χρόνῳ

τὰ μὲν τις ἂν λέξειεν εὐπετῶς ἔχειν,

τὰ δ' αὖτε κάπιμομφα. τίς δὲ πλὴν θεῶν

ἅπαντ' ἀπήμων τὸν δι' αἰῶνος χρόνον;

555 μόχθους γὰρ εἰ λέγοιμι καὶ δυσσαυλίας,

σπαρνὰς παρήξεις καὶ κακοστρώτους - τί δ' οὐ

στένοντες, οὐ λαχόντες ἡματος μέρος;

τὰ δ' αὖτε χέρσῳ· καὶ προσῆν πλέον στύγος·

εὖναι γὰρ ἦσαν δηῖων πρὸς τείχεσιν,

560 ἐξ οὐρανοῦ δὲ κάπὸ γῆς λειμωνίας

†δρόσοι κατεψάκαζον, ἔμπεδον σίνος

ἐσθημάτων, τιθέντες ἔνθηρον τρίχα.

χειμῶνα δ' εἰ λέγοι τις οἰωνοκτόνον,

οἶον παρεῖχ' ἄφερτον Ἰδαία χιῶν,

565 ἢ θάλλπος, εὔτε πόντος ἐν μεσημβριναῖς

κοίταις ἀκύμων νηνέμοις εὐδοὶ πεσών -

τί ταῦτα πενθεῖν δεῖ; παροίχεται πόνος·

παροίχεται δέ, τοῖσι μὲν τεθηηκόσιν

τὸ μήποτ' αὐθις μηδ' ἀναστῆναι μέλιν -

570 τί τοὺς ἀναλωθέντας ἐν ψήφῳ λέγειν,  
τὸν ζῶντα δ' ἀλγεῖν χρὴ τύχης παλιγκότου;  
καὶ πολλὰ χαίρειν ξυμφοραῖς καταξιῶ.  
ἡμῖν δὲ τοῖς λοιποῖσιν Ἀργείων στρατοῦ  
νικᾷ τὸ κέρδος, πῆμα δ' οὐκ ἀντιρρέπει·

575 ὥς κομπάσαι τῷδ' εἰκὸς ἡλίου φάει  
ὑπὲρ θαλάσσης καὶ χθονὸς ποτωμένοις·  
‘Τροίαν ἐλόντες δῆποτ' Ἀργείων στόλος  
θεοῖς λάφυρα ταῦτα τοῖς καθ' Ἑλλάδα  
δόμοις ἐπασσάλευσαν ἀρχαῖον γάνος.’

580 τοιαῦτα χρὴ κλύοντας εὐλογεῖν πόλιν  
καὶ τοὺς στρατηγούς· καὶ χάρις τιμήσεται  
Διὸς τάδ' ἐκπράξασα. πάντ' ἔχεις λόγον.  
Χο. νικῶμενος λόγοισιν οὐκ ἀναίνομαι·  
ἀεὶ γὰρ ἦβη τοῖς γέρουσιν εὐμαθεῖν.

585 δόμοις δὲ ταῦτα καὶ Κλυταιμῆστρα μέλιν  
εἰκὸς μάλιστα, σὺν δὲ πλουτίζειν ἐμέ.  
Κλ. ἀνωλόλυξα μὲν πάλαι χαρᾶς ὕπο,  
ὅτ' ἦλθ' ὁ πρῶτος νύχιος ἄγγελος πυρός,  
φράζων ἄλωσιν Ἰλίου τ' ἀνάστασιν.

590 καὶ τίς μ' ἐνίπτων εἶπε, ‘φρυκτωρῶν διὰ  
πεισθεῖσα Τροίαν νῦν πεπορθῆσθαι δοκεῖς;  
ἦ κάρτα πρὸς γυναικὸς αἵρεσθαι κέαρ.’  
λόγοις τοιούτοις πλαγκτὸς οὔς' ἐφαινόμην.  
ὁμῶς δ' ἔθουν, καὶ γυναικεῖω νόμῳ

595 ὀλολυγμὸν ἄλλος ἄλλοθεν κατὰ πτόλιν  
ἔλασκον εὐφημοῦντες ἐν θεῶν ἔδραις,  
θυηφάγον κοιμῶντες εὐώδη φλόγα.  
καὶ νῦν τὰ μάσσω μὲν τί δεῖ σέ μοι λέγειν;  
ἀνακτος αὐτοῦ πάντα πεύσομαι λόγον.

600 ὅπως δ' ἄριστα τὸν ἐμὸν αἰδοῖον πόσιν  
σπεύσω πάλιν μολόντα δέξασθαι - τί γὰρ  
γυναικὶ τούτου φέγγος ἥδιον δρακεῖν,  
ἀπὸ στρατείας ἄνδρα σώσαντος θεοῦ  
πύλας ἀνοῖξαι; - ταῦτ' ἀπάγγειλον πόσει·

605 ἦκειν ὅπως τάχιστ' ἐράσμιον πόλει·



γυναῖκα πιστὴν δ' ἐν δόμοις εὖροι μολὼν  
οἶανπερ οὖν ἔλειπε, δομάτων κύνα,  
ἐσθλὴν ἐκείνῳ, πολεμίαν τοῖς δύσφροσιν,  
καὶ τᾶλλ' ὁμοίαν πάντα, σημαντήριον

610 οὐδὲν διαφθείρασαν ἐν μήκει χρόνου.  
οὐδ' οἶδα τέρψιν οὐδ' ἐπίψογον φάτιν  
ἄλλου πρὸς ἀνδρὸς μᾶλλον ἢ χαλκοῦ βαφάς.  
τοιόσδ' ὁ κόμπος, τῆς ἀληθείας γέμων,  
οὐκ αἰσχροὺς ὡς γυναικὶ γενναίᾳ λακεῖν.

615 Χο. αὕτη μὲν οὕτως εἶπε μανθάνοντί σοι  
†τοροῖσιν ἐρμηνεύσιν εὐπρεπῶς λόγον.  
σὺ δ' εἶπέ, κῆρυξ, Μενέλεων δὲ πεύθομαι,  
εἰ νόστιμός τε καὶ σεσωμένος πάλιν  
ἦξει σὺν ὑμῖν, τῆσδε γῆς φίλον κράτος.

620 Κη. οὐκ ἔσθ' ὅπως λέξαιμι τὰ ψευδῇ καλὰ  
ἐς τὸν πολὺν φίλοισι καρποῦσθαι χρόνον.  
Χο. πῶς δῆτ' ἂν εἰπὼν κεδνὰ τάληθῇ τύχοις;  
σχισθέντα δ' οὐκ εὐκρυπτα γίγνεται τάδε.

Κη. ἀνὴρ ἄφαντος ἐξ Ἀχαικοῦ στρατοῦ,  
625 αὐτὸς τε καὶ τὸ πλοῖον. οὐ ψευδῇ λέγω.

Χο. πότερον ἀναχθεῖς ἐμφανῶς ἐξ Ἰλίου,  
ἢ χειμα, κοινὸν ἄχθος, ἥρπασε στρατοῦ;  
Κη. ἔκυρσας ὥστε τοξότης ἄκρος σκοποῦ·  
μακρὸν δὲ πῆμα συντόμως ἐφημίσω.

630 Χο. πότερα γὰρ αὐτοῦ ζῶντος ἢ τεθνηκότος  
φάτις πρὸς ἄλλων ναυτίλων ἐκλήζετο;

Κη. οὐκ οἶδεν οὐδεὶς ὥστ' ἀπαγγεῖλαι τορῶς,  
πλὴν τοῦ τρέφοντος Ἥλιου χθονὸς φύσιν.

Χο. πῶς γὰρ λέγεις χειμῶνα ναυτικῷ στρατῷ  
635 ἐλθεῖν τελευτῆσαι τε δαιμόνων κότῳ;

Κη. εὐφημον ἦμαρ οὐ πρέπει κακαγγέλω  
γλώσση μιαίνειν· χωρὶς ἢ τιμὴ θεῶν.  
ὅταν δ' ἀπευκτὰ πῆματ' ἄγγελος πόλει  
στυγνῷ προσώπῳ πτωσίμου στρατοῦ φέρη,

640 πόλει μὲν ἔλκος ἐν τὸ δῆμιον τυχεῖν,  
πολλοὺς δὲ πολλῶν ἐξαγισθέντας δόμων  
ἄνδρας διπλῇ μάστιγι, τὴν Ἄρης φιλεῖ,

δίλογχον ἄτην, φοινίαν ξυνωρίδα·  
τοιῶνδε μέντοι πημάτων σεσαγμένον

645 πρέπει λέγειν παιᾶνα τόνδ' Ἐρινύων.  
σωτηρίων δὲ πραγμάτων εὐάγγελον  
ἦκοντα πρὸς χαίρουσαν εὐεστοῖ πόλιν -  
πῶς κεδνὰ τοῖς κακοῖσι συμμείξω, λέγων  
χειμῶν' Ἀχαιῶν οὐκ ἀμήνιτον θεοῖς;

650 ξυνώμοσαν γάρ, ὄντες ἔχθιστοι τὸ πρίν,  
πῦρ καὶ θάλασσα, καὶ τὰ πίστ' ἐδειξάτην  
φθείροντε τὸν δύστηνον Ἀργείων στρατόν·  
ἐν νυκτὶ δυσκύμαντα δ' ὠρώρει κακά.

ναῦς γὰρ πρὸς ἀλλήλησι Θρήκiai πνοαὶ  
655 ἥρεικον· αἱ δὲ κεροτυπούμεναι βία  
χειμῶνι τυφῶ σὺν ζάλῃ τ' ὀμβροκτύπῳ  
ῥχοντ' ἄφαντοι, ποιμένος κακοῦ στρόβῳ.

ἐπεὶ δ' ἀνῆλθε λαμπρὸν ἡλίου φάος,  
ὀρῶμεν ἀνθοῦν πέλαγος Αἰγαῖον νεκροῖς  
660 ἀνδρῶν Ἀχαιῶν ναυτικοῖς τ' ἐρειπίοις.

ἡμᾶς γε μὲν δὴ ναῦν τ' ἀκήρατον σκάφος  
ἦτοι τις ἐξέκλεψεν ἢ 'ζητήσατο  
θεός τις, οὐκ ἄνθρωπος, οἶακος θιγών.  
τύχη δὲ σωτὴρ ναῦν θέλουσ' ἐφέζετο,

665 ὥς μήτ' ἐν ὄρμῳ κύματος ζάλῃν ἔχειν  
μήτ' ἐξοκεῖλαι πρὸς κραταίλων χθόνα.  
ἔπειτα δ' Αἰδὴν πόντιον πεφευγότες,  
λευκὸν κατ' ἥμαρ, οὐ πεποιθότες τύχῃ,  
ἐβουκολοῦμεν φροντίσιν νέον πάθος,

670 στρατοῦ καμόντος καὶ κακῶς σποδουμένου.  
καὶ νῦν ἐκείνων εἴ τις ἐστὶν ἐμπνέων,  
λέγουσιν ἡμᾶς ὥς ὀλωλότας, τί μήν;  
ἡμεῖς τ' ἐκείνους ταῦτ' ἔχειν δοξάζομεν.  
γένοιτο δ' ὥς ἄριστα. Μενέλεων γὰρ οὖν

675 . . . . .

πρώτον τε καὶ μάλιστα προσδόκα μέλιν·  
εἰ δ' οὖν τις ἀκτὶς ἡλίου νιν ἱστορεῖ  
χλωρόν τε καὶ βλέποντα, μηχαναῖς Διὸς  
οὐπω θέλοντος ἐξαναλῶσαι γένος,

ἐλπίς τις αὐτὸν πρὸς δόμους ἦξειν πάλιν.

680 τοσαῦτ' ἀκούσας ἴσθι τὰληθῆ κλυών.

Χο. τίς ποτ' ὠνόμαξεν ὧδ' [στρ. α.

ἐς τὸ πᾶν ἐτητύμως -

μή τις ὄντιν' οὐχ ὀρῶ-

μεν προνοί-

αῖσι τοῦ πεπρωμένου

685 γλῶσσαν ἐν τύχα νέμων; - τὰν

δορίγαμβρον ἀμφινεικῇ

θ' Ἑλέναν; ἐπεὶ πρεπόντως

έλένας, ἔλανδρος, ἑλέ-

690 πτολις, ἐκ τῶν ἀβροπῆνων

προκαλυμμάτων ἔπλευσε

Ζεφύρου γίγαντος αὔρα,

πολύανδροί

τε φεράσπιδες κυναγοὶ

695 κατ' ἵχνος πλατᾶν ἄφαντον

κελσάντων Σιμόεντος

ἄκτὰς ἐπ' ἀξιφύλλους

δι' ἔριν αἱματόεσσαν.

Ἰλίου δὲ κῆδος ὀρθ- [ἀντ. α.

700 ὠνυμον τελεσσίφρων

μῆνις ἥλασεν, τραπέ-

ζας ἀτί-

μωσιν ὑστέρω χρόνω

καὶ ξυνεστίου Διὸς πρασ-

705 σομένα τὸ νυμφότιμον

μέλος ἐκφάτως τίοντας,

ὕμέναιον, ὃς τότε' ἐπέρ-

ρεπε γαμβροῖσιν αἰδεῖν.

μεταμανθάνουσα δ' ὕμνον

710 Πριάμου πόλις γεραῖα

πολύθρηνον

μέγα που στένει κικλήσκουσ'

Ἄπαριν τὸν αἰνόλεκτρον,

παμπορθῇ πολύθρηνον

715 αἰῶν' ἀμφὶ πολιτᾶν

μέλεον αἶμ' ἀνατλᾶσα.  
ἔθρεψεν δὲ λέοντος ἱ- [στρ. β.

νιν δόμοις ἀγάλακτον οὐ-  
τως ἀνὴρ φιλόμαστον,

720 ἐν βιότου προτελείοις  
ἄμερον, εὐφιλόπαιδα  
καὶ γεραροῖς ἐπίχαρτον.  
πολέα δ' ἔσκ' ἐν ἀγκάλαις  
νεοτρόφου τέκνου δίκαν,

725 φαιδρωπὸς ποτὶ χεῖρα σαί-  
νων τε γαστρὸς ἀνάγκαις.  
χρονισθεὶς δ' ἀπέδειξεν ἧ- [ἀντ. β.  
θος τὸ πρὸς τοκέων· χάριν  
γὰρ τροφεῦσιν ἀμείβων

730 μηλοφόνοισι μάταισιν  
δαῖτ' ἀκέλευστος ἔτευξεν,  
αἶματι δ' οἶκος ἐφύρθη,  
ἄμαχον ἄλγος οἰκέταις,  
μέγα σίνος πολυκτόνον.

735 ἐκ θεοῦ δ' ἱερεύς τις ἄ-  
τας δόμοις προσεθρέφθη.  
πάραυτα δ' ἔλθεῖν ἐς Ἰλίου πόλιν [στρ. γ.  
λέγοιμ' ἂν φρόνημα μὲν

740 νηνέμου γαλάνας,  
ἀκασκαῖον <τ'> ἄγαλμα πλούτου,  
μαλθακὸν ὀμμάτων βέλος,  
δηξίθυμον ἔρωτος ἄνθος.  
παρακλίνασ' ἐπέκρανεν

745 δὲ γάμου πικρὰς τελευτάς,  
δύσεδρος καὶ δυσόμιλος  
συμένα Πριαμίδαισιν,  
πομπᾷ Διὸς ξενίου,  
νυμφόκλαντος Ἑρινύς.

750 παλαίφατος δ' ἐν βροτοῖς γέρων λόγος [ἀντ. γ.  
τέτυκται, μέγαν τελε-  
σθέντα φωτὸς ὄλβον  
τεκνοῦσθαι μηδ' ἄπαιδα θνήσκειν,

755 ἐκ δ' ἀγαθᾶς τύχας γένει  
βλαστάνειν ἀκόρεστον οἰζύν.  
δίχα δ' ἄλλων μονόφρων εἰ-  
μί. τὸ δυσσεβὲς γὰρ ἔργον  
μετὰ μὲν πλείονα τίκτει,

760 σφετέρᾳ δ' εἰκότα γέννα.  
οἴκων γὰρ εὐθυδίκων  
καλλίπαις πότμος αἰεί.  
φιλεῖ δὲ τίκτειν Ὕβρις [στρ. δ.  
μὲν παλαιὰ νεά-

765 ζουσαν ἐν κακοῖς βροτῶν  
Ὕβριν τότε ἢ τόθ', ὅτε τὸ κύριον μόλη  
φάος τόκου, δαίμονά τ' ἔταν,  
ἄμαχον ἀπόλεμον ἀνίερν,

770 Θράσος, μελαίνα μελάθροισιν Ἄτα,  
εἰδομένα τοκεῦσιν.

Δίκα δὲ λάμπει μὲν ἐν [ἀντ. δ.  
δυσκάπνοις δώμασιν,

775 τόν τ' ἐναΐσιμον τίει [βίον].  
τὰ χρυσόπαστα δ' ἔδεθλα σὺν πίνῳ χερῶν  
παλιντρόποις ὄμμασι λιποῦσ',  
ὅσια προσέβατο δύναμιν οὐ

780 σέβουσα πλούτου παράσημον αἶνῳ·  
πᾶν δ' ἐπὶ τέρμα νωμᾷ.

- ἄγε, δῆ, βασιλεῦ, Τροίας πτολίπορθ',  
Ἀτρέως γένεθλον,

πῶς σε προσείπω; πῶς σε σεβίζω  
μήθ' ὑπεράρας μήθ' ὑποκάμψας  
καιρὸν χάριτος;

πολλοὶ δὲ βροτῶν τὸ δοκεῖν εἶναι  
προτίουσι δίκην παραβάντες.

790 τῷ δυσπραγοῦντί τ' ἐπιστενάχειν  
πᾶς τις ἐτοῖμος· δῆγμα δὲ λύπης  
οὐδὲν ἐφ' ἧπαρ προσικνεῖται·  
καὶ ξυγχαίρουσιν ὁμοιοπρεπεῖς,  
ἀγέλαστα πρόσωπα βιαζόμενοι

795 ὅστις δ' ἀγαθὸς προβατογνῶμων,  
οὐκ ἔστι λαθεῖν ὄμματα φωτός  
†τὰ δοκοῦντ' εὖφρονος ἐκ διανοίας  
ὑδαρεῖ σαίνειν φιλότῃτι.

σὺ δέ μοι τότε μὲν στέλλων στρατιὰν

800 Ἑλένης ἔνεκ', οὐ γάρ <σ> ἐπικεύσω,  
κάρτ' ἀπομούσως ἦσθα γεγραμμένος,  
οὐδ' εὖ πραπίδων οἶακα νέμων,  
θάρσος ἐκούσιον  
ἀνδράσι θνήσκουσι κομίζων.

805 νῦν δ' οὐκ ἀπ' ἄκρας φρενὸς οὐδ' ἀφίλως  
εὖφρων πόνος εὖ τελέσασιν.

γνώσῃ δὲ χρόνῳ διαπευθόμενος  
τόν τε δικαίως καὶ τὸν ἀκαίρως  
πόλιν οἰκουροῦντα πολιτῶν.

#### 810 ΑΓΑΜΕΜΝΩΝ

πρῶτον μὲν Ἄργος καὶ θεοὺς ἐγχωρίους  
δίκη προσειπεῖν, τοὺς ἐμοὶ μεταιτίους  
νόστου δικαίων θ' ὧν ἐπραξάμην πόλιν  
Πριάμου· δίκας γὰρ οὐκ ἀπὸ γλώσσης θεοὶ  
κλυόντες ἀνδροθνήτας Ἴλιοφθόρους

815 εἰς αἵματηρὸν τεῦχος οὐ διχορρόπως  
ψήφους ἔθεντο· τῷ δ' ἐναντίῳ κύτει  
ἐλπίς προσήει χειρὸς οὐ πληρουμένῳ.  
καπνῷ δ' ἀλοῦσα νῦν ἔτ' εὖσημος πόλις.  
ἄτης θύελλαι ζῶσι· συνθνήσκουσα δὲ

820 σποδὸς προπέμπει πίονας πλούτου πνοάς.  
τούτων θεοῖσι χρή πολύμνηστον χάριν  
τίνειν, ἐπεῖπερ χάρπαγὰς ὑπερκόπους  
ἐπραξάμεσθα καὶ γυναικὸς οὔνεκα  
πόλιν διημάθυνεν Ἀργεῖον δάκος,

825 ἵππου νεοσσός, ἀσπιδηφόρος λεώς,  
πήδημ' ὀρούσας ἀμφὶ Πλειάδων δύσιν·  
ὑπερθορῶν δὲ πύργον ὠμηστῆς λέων  
ἄδην ἔλειξεν αἵματος τυραννικοῦ.

θεοῖς μὲν ἐξέτεινα φροῖμιον τόδε·

830 τὰ δ' ἐς τὸ σὸν φρόνημα, μέμνημαι κλυών,

καὶ φημὶ ταῦτά καὶ συνήγορόν μ' ἔχεις.  
παύροις γὰρ ἀνδρῶν ἐστὶ συγγενὲς τόδε,  
φίλον τὸν εὐτυχοῦντ' ἄνευ φθόνων σέβειν.

δύσφρων γὰρ ἰὸς καρδίαν προσήμενος  
835 ἄχθος διπλοῖζει τῷ πεπαμένῳ νόσον·  
τοῖς τ' αὐτὸς αὐτοῦ πῆμασιν βαρύνεται  
καὶ τὸν θυραῖον ὄλβον εἰσορῶν στένει.  
εἰδὼς λέγοιμ' ἄν· εὖ γὰρ ἐξεπίσταμαι  
ὀμιλίας κάτοπτρον, εἰδῶλον σκιᾶς,

840 δοκοῦντας εἶναι κάρτα πρευμενεῖς ἐμοί.  
μόνος δ' Ὀδυσσεύς, ὅσπερ οὐχ ἐκὼν ἔπλει,  
ζευχθεὶς ἐτοῖμος ἦν ἐμοὶ σειραφόρος,  
εἴτ' οὖν θανόντος εἴτε καὶ ζῶντος πέρι  
λέγω. τὰ δ' ἄλλα πρὸς πόλιν τε καὶ θεοὺς

845 κοινούς ἀγῶνας θέντες ἐν πανηγύρει  
βουλευσόμεσθα. καὶ τὸ μὲν καλῶς ἔχον  
ὅπως χρονίζον εὖ μενεῖ βουλευτέον·  
ὅτῳ δὲ καὶ δεῖ φαρμάκων παιωνίων,  
ἦτοι κέαντες ἢ τεμόντες εὐφρόνως

850 πειρασόμεσθα πῆμ' ἀποστρέψαι νόσου.  
νῦν δ' ἐς μέλαθρα καὶ δόμους ἐφεστίους  
ἐλθὼν θεοῖσι πρῶτα δεξιώσομαι,  
οἷπερ πρόσω πέμψαντες ἤγαγον πάλιν.  
νίκη δ' ἐπέιπερ ἔσπετ' ἐμπέδως μένοι.

855 Κλ. ἄνδρες πολῖται, πρέσβος Ἀργείων τόδε,  
οὐκ αἰσχυνοῦμαι τοὺς φιλόνορας τρόπους  
λέξαι πρὸς ὑμᾶς· ἐν χρόνῳ δ' ἀποφθίνει  
τὸ τάρβος ἀνθρώποισιν. οὐκ ἄλλων πάρα  
μαθοῦς', ἐμαυτῆς δύσφορον λέξω βίον

860 τοσόνδ' ὅσον περ οὗτος ἦν ὑπ' Ἰλίου.  
τὸ μὲν γυναῖκα πρῶτον ἄρσενος δίχα  
ἦσθαι δόμοις ἔρημον ἑκπαγλὸν κακόν,  
πολλὰς κλύουσιν κληδόνας παλιγκότους·  
καὶ τὸν μὲν ἦκειν, τὸν δ' ἐπεσφάειν κακοῦ  
865 κάκιον ἄλλο, πῆμα λάσκοντας δόμοις.  
καὶ τραυμάτων μὲν εἰ τόσων ἐτύγχανεν  
ἀνὴρ ὅδ', ὥς πρὸς οἶκον ὠχετεύετο

φάτις, τέτρηται δικτύου πλέω λέγειν.  
εἰ δ' ἦν τεθνηκώς, ὥς ἐπλήθουν λόγοι,

870 τρισώματός τ' ἄν, Γηρυὼν ὁ δεύτερος,  
[πολλὴν ἄνωθεν, τὴν κάτω γὰρ οὐ λέγω,]  
χθονὸς τρίμοιρον χλαῖναν ἐξηύχει λαβεῖν,  
ἅπαξ ἐκάστω κατθανὼν μορφώματι.  
τοιῶνδ' ἕκατι κληδόνων παλιγκότων

875 πολλὰς ἄνωθεν ἄρτάνας ἐμῆς δέρης  
ἔλυσαν ἄλλοι πρὸς βίαν λελημμένης.  
ἐκ τῶνδ' εἰ παῖς ἐνθάδ' οὐ παραστατεῖ,  
ἐμῶν τε καὶ σῶν κύριος πιστωμάτων,  
ὥς χρῆν, Ὀρέστης· μηδὲ θαυμάσης τόδε.

880 τρέφει γὰρ αὐτὸν εὐμενὴς δορυξενός  
Στροφίος ὁ Φωκεὺς, ἀμφίλεκτα πῆματα  
ἐμοὶ προφωνῶν, τόν θ' ὑπ' Ἰλίου σέθεν  
κίνδυνον, εἴ τε δημόθρους ἀναρχία  
βουλὴν καταρρίψειεν, ὥς τε σύγγονον

885 βροτοῖσι τὸν πεσόντα λακτίσαι πλέον.  
τοιάδε μέντοι σκῆψις οὐ δόλον φέρει.  
ἔμοιγε μὲν δὴ κλαυμάτων ἐπίσσυτοι  
πηγαὶ κατεσβήκασιν, οὐδ' ἐνι σταγῶν.  
ἐν ὀψικοίτοις δ' ὄμμασιν βλάβας ἔχω

890 τὰς ἀμφί σοι κλαίουσα λαμπτηρουχίας  
ἀτημελήτους αἰέν. ἐν δ' ὀνειράσιν  
λεπταῖς ὑπαὶ κώνωπος ἐξηγειρόμην  
ρίπαῖσι θωύσσοντος, ἀμφί σοι πάθη  
ὀρῶσα πλείω τοῦ ξυνεύδοντος χρόνου.

895 νῦν ταῦτα πάντα τλᾶσ', ἀπενθήτω φρενὶ  
λέγοιμ' ἂν ἄνδρα τόνδε τῶν σταθμῶν κύνα,  
σωτήρα ναὸς πρότονον, ὑψηλῆς στέγης  
στῦλον ποδῆρη, μονογενὲς τέκνον πατρί,  
καὶ γῆν φανεῖσαν ναυτίλοις παρ' ἐλπίδα,

900 κάλλιστον ἦμαρ εἰσιδεῖν ἐκ χείματος,  
ὁδοιπόρῳ διψῶντι πηγαῖον ῥέος.  
τερπνὸν δὲ τὰναγκαῖον ἐκφυγεῖν ἅπαν.  
τοιοῖσδέ τοί νιν ἄξιῳ προσφθέγμασιν.  
φθόνος δ' ἀπέστω. πολλὰ γὰρ τὰ πρὶν κακὰ



905 ἡνειχόμεσθα. νῦν δέ μοι, φίλον κάρα,  
ἐκβαίν' ἀπήνης τῆσδε, μὴ χαμαὶ τιθεὶς  
τὸν σὸν πόδ', ὦναξ, Ἰλίου πορθήτορα.  
δμωαί, τί μέλλεθ', αἷς ἐπέσταλται τέλος  
πέδον κελεύθου στορνύναι πετάσμασιν;

910 εὐθὺς γενέσθω πορφυρόστρωτος πόρος  
ἐς δῶμ' ἄελπτον ὥς ἂν ἡγήται Δίκη.  
τὰ δ' ἄλλα φροντὶς οὐχ ὕπνω νικωμένη  
θήσει - δικαίως σὺν θεοῖς εἰμαρμένα.

Αγ. Λήδας γένεθλον, δομάτων ἐμῶν φύλαξ,  
915 ἀπουσία μὲν εἶπας εἰκότως ἐμῇ·

μακρὰν γὰρ ἐξέτεινας· ἀλλ' ἐναισίμως  
αἰνεῖν, παρ' ἄλλων χρὴ τόδ' ἔρχεσθαι γέρας.  
καὶ τᾶλλα μὴ γυναικὸς ἐν τρόποις ἐμὲ  
ἄβρυνε, μηδὲ βαρβάρου φωτὸς δίκην

920 χαμαιπετὲς βόαμα προσχάνης ἐμοί,  
μηδ' εἵμασι στρώσας· ἐπίφθονον πόρον  
τίθει· θεοὺς τοι τοῖσδε τιμαλφεῖν χρεῶν·  
ἐν ποικίλοις δὲ θνητὸν ὄντα κάλλεσιν  
βαίνειν ἐμοὶ μὲν οὐδαμῶς ἄνευ φόβου.

925 λέγω κατ' ἄνδρα, μὴ θεόν, σέβειν ἐμέ.  
χωρὶς ποδοψήστρων τε καὶ τῶν ποικίλων  
κληδὼν αὐτεῖ· καὶ τὸ μὴ κακῶς φρονεῖν  
θεοῦ μέγιστον δῶρον. ὀλβίσαι δὲ χρὴ  
βίον τελευτήσαντ' ἐν εὐεστοῖ φίλῃ.

930 εἰ πάντα δ' ὥς πράσσοιμ' ἂν, εὐθαρσῆς ἐγώ.

Κλ. καὶ μὴν τόδ' εἰπὲ μὴ παρὰ γνώμην ἐμοί.

Αγ. γνώμην μὲν ἴσθι μὴ διαφθεροῦντ' ἐμέ.

Κλ. ἡὔξω θεοῖς δείσας ἂν ᾧδ' ἔρδειν τάδε;

Αγ. εἶπερ τις, εἰδὼς γ' εὖ τόδ' ἐξεῖπον τέλος.

935 Κλ. τί δ' ἂν δοκεῖ σοι Πρίαμος, εἰ τάδ' ἤνυσεν;

Αγ. ἐν ποικίλοις ἂν κάρτα μοι βῆναι δοκεῖ.

Κλ. μή νυν τὸν ἀνθρώπειον αἰδεσθῆς ψόγον.

Αγ. φήμη γε μέντοι δημόθρους μέγα σθένει.

Κλ. ὁ δ' ἀφθόνητός γ' οὐκ ἐπίζηλος πέλει.

940 Αγ. οὗτοι γυναικὸς ἐστὶν ἰμεῖρειν μάχης.

Κλ. τοῖς δ' ὀλβίοις γε καὶ τὸ νικᾶσθαι πρέπει.

Αγ. ἥ καὶ σὺ νίκην τήνδε δῆριος τίεις;  
Κλ. πιθοῦ· κρατεῖς μέντοι παρεῖς ἐκὼν ἐμοί.  
Αγ. ἀλλ' εἰ δοκεῖ σοι ταῦθ', ὑπαί τις ἄρβύλας

945 λῦοι τάχος, πρόδουλον ἔμβασιν ποδός.  
καὶ τοῖσδέ μ' ἐμβαίνονθ' ἄλουργέσιν θεῶν  
μή τις πρόσωθεν ὄμματος βάλοι φθόνος.  
πολλὴ γὰρ αἰδῶς δωματοφθορεῖν ποσὶν  
φύροντα πλοῦτον ἀργυρωνήτους θ' ὑφάς.

950 τούτων μὲν οὕτω· τὴν ξένην δὲ πρεμενῶς  
τήνδ' ἐσκόμιζε· τὸν κρατοῦντα μαλθακῶς  
θεὸς πρόσωθεν εὐμενῶς προσδέρκεται.  
ἐκὼν γὰρ οὐδεὶς δουλίῳ χρῆται ζυγῷ.  
αὕτη δὲ πολλῶν χρημάτων ἐξαίρετον

955 ἄνθος, στρατοῦ δώρημ', ἐμοὶ ξυνέσπετο.  
ἐπεὶ δ' ἀκούειν σοῦ κατέστραμμαι τάδε,  
εἴμ' ἐς δόμων μέλαθρα πορφύρας πατῶν.  
Κλ. ἔστιν θάλασσα - τίς δέ νιν κατασβέσει; -  
τρέφουσα πολλῆς πορφύρας ἰσάργυρον

960 κηκίδα παγκαίνιστον, εἰμάτων βαφάς.  
οἶκος δ' ὑπάρχει τῶνδε σὺν θεοῖς, ἄναξ,  
ἔχειν· πένεσθαι δ' οὐκ ἐπίσταται δόμος.  
πολλῶν πατησμὸν δ' εἰμάτων ἂν ἠϋξάμην,  
δόμοισι προυνεχθέντος ἐν χρηστηρίοις,

965 ψυχῆς κόμιστρα τῆσδε μηχανωμένη.  
ρίζης γὰρ οὔσης φυλλὰς ἵκετ' ἐς δόμους,  
σκιὰν ὑπερτείνασα σειρίου κυνός.

καὶ σοῦ μολόντος δωματῖτιν ἐστίαν,  
θάλπος μὲν ἐν χειμῶνι σημαίνει μολόν·

970 ὅταν δὲ τεύχη Ζεὺς ἀπ' ὄμφακος πικρᾶς  
οἶνον, τότε ἤδη ψῦχος ἐν δόμοις πέλει,  
ἄνδρὸς τελείου δῶμ' ἐπιστρωφωμένου.  
Ζεῦ Ζεῦ τέλειε, τὰς ἐμὰς εὐχὰς τέλει·  
μέλοι δέ τοι σοὶ τῶνπερ ἂν μέλλης τελεῖν.

975 Χο. τίπτε μοι τόδ' ἐμπέδως [στρ. α.  
δεῖμα προσστατήριον  
καρδίας τερασκόπου  
πωτᾶται,

μαντιπολεῖ δ' ἀκέλευστος ἄμισθος αἰοιδά,

980 οὐδ' ἀποπτύσαι δίκαν

δυσκρίτων ὄνειράτων

θάρσος εὐπειθὲς ἴ-

ζει φρενὸς φίλον θρόνον;

χρόνος δ' ἔπει

πρυμνησίων ξυνεμβολαῖς

985 ψαμμίας ἀκάτα ἴπαρή-

βησεν, εὖθ' ὑπ' Ἴλιον

ᾧρτο ναυβάτας στρατός.

πεύθομαι δ' ἀπ' ὀμμάτων [ἀντ. α.

νόστον, αὐτόμαρτυς ὦν·

990 τὸν δ' ἄνευ λύρας ὅμως

ὕμνωδεῖ

θρήνον Ἐρινύος αὐτοδίδακτος ἔσωθεν

θυμός, οὐ τὸ πᾶν ἔχων

ἐλπίδος φίλον θράσος.

995 σπλάγχνα δ' οὔτοι ματά-

ζει, πρὸς ἐνδίοικς φρεσὶν

τελεσφόροις

δίναις κυκλούμενον κέαρ.

εὐχομαι δ' ἐξ ἐμαῖς

ἐλπίδος ψύθῃ πεσεῖν

1000 ἐς τὸ μὴ τελεσφόρον.

μάλα ἴγάρ τοι τᾶς πολλᾶς ἴ [στρ. β.

ὕγιείας ἀκόρεστον

τέρμα. νόσος γὰρ

γείτων ὁμότοιχος ἐρείδει,

1005 καὶ πότμος εὐθυπορῶν

· · · · ·  
ἀνδρὸς ἔπαισεν ἄφαντον ἔρμα.

καὶ πρὸ μὲν τι χρημάτων

κτησίων ὄκνος βαλὼν

1010 σφενδόνας ἀπ' εὐμέτρου -

οὐκ ἔδω πρόπας δόμος

πλησμοναῖς γέμων ἄγαν,

οὐδ' ἐπόντισε σκάφος.

πολλά τοι δόσις ἐκ Διὸς ἀμφιλα-  
1015 φής τε καὶ ἐξ ἀλόκων ἐπετειᾶν  
νῆστιν ὤλεσεν νόσον,  
τὸ δ' ἐπὶ γᾶν πεσὸν ἅπαξ [ἀντ. β.  
θανάσιμον πρόπαρ ἀνδρὸς  
1020 μέλαν αἷμα τίς ἂν  
πάλιν ἀγκαλέσαιτ' ἐπαείδων;  
οὐδὲ τὸν ὀρθοδαῆ  
τῶν φθιμένων ἀνάγειν  
Ζεὺς ἀπέπαυσεν ἐπ' ἀβλαβεία.  
1025 εἰ δὲ μὴ τεταγμένα  
μοῖρα μοῖραν ἐκ θεῶν  
εἶργε μὴ πλέον φέρειν,  
προφθάσασα καρδία  
γλῶσσαν ἂν τάδ' ἐξέχει.  
1030 νῦν δ' ὑπὸ σκότῳ βρέμει  
θυμαλγῆς τε καὶ οὐδὲν ἐπελπομέ-  
να ποτὲ καίριον ἐκτολυπεύσειν  
ζωπυρουμένας φρενός.  
1035 Κλ. εἴσω κομίζου καὶ σύ, Κασσάνδραν λέγω·  
ἐπεὶ σ' ἔθηκε Ζεὺς ἀμηνίτως δόμοις  
κοινωνὸν εἶναι χερνίβων, πολλῶν μέτα  
δούλων σταθεῖσαν κτησίου βωμοῦ πέλας,  
ἔκβαιν' ἀπήνης τῆσδε, μηδ' ὑπερφρόνει.  
1040 καὶ παῖδα γάρ τοι φασὶν Ἀλκμήνης ποτε  
πραθέντα τλῆναι, †δουλίας μάζης βία.  
εἰ δ' οὖν ἀνάγκη τῆσδ' ἐπιρρέποι τύχης,  
ἀρχαιοπλούτων δεσποτῶν πολλὴ χάρις.  
οἷ δ' οὐποτ' ἐλπίσαντες ἤμησαν καλῶς,  
1045 ὥμοί τε δούλοις πάντα καὶ πέρα σταθμῶν.  
ἔχεις παρ' ἡμῶν οἷάπερ νομίζεται.  
Χο. σοί τοι λέγουσα παύεται σαφῆ λόγον.  
ἐντὸς δ' ἀλοῦσα μορσίμων ἀγρευμάτων  
πεῖθοι' ἄν, εἰ πεῖθοι'· ἀπειθοίης δ' ἴσως.  
1050 Κλ. ἀλλ' εἴπερ ἐστὶ μὴ χελιδόνος δίκην  
ἀγνώτα φωνὴν βάρβαρον κεκτημένη,  
ἔσω φρενῶν λέγουσα πεῖθω νιν λόγῳ.

Χο. ἔπου. τὰ λῶστα τῶν παρεστῶτων λέγει.  
πεῖθου λιποῦσα τόνδ' ἄμαξήρη θρόνον.

1055 Κλ. οὔτοι θυραία τῇδ' ἐμοὶ σχολή πάρα  
τρίβειν· τὰ μὲν γὰρ ἐστίας μεσομφάλου  
ἔστηκεν ἤδη μῆλα πρὸς σφαγὰς πάρος.

[ὥς οὔποτ' ἐλπίσασι τήνδ' ἔξειν χάριν.]  
σὺ δ' εἴ τι δράσεις τῶνδε, μὴ σχολὴν τίθει.

1060 εἰ δ' ἄξυνήμων οὔσα μὴ δέχῃ λόγον -  
σὺ δ' ἀντὶ φωνῆς φράζε καρβάνῳ χερί.

Χο. ἐρμηνέως ἔοικεν ἡ ξένη τοροῦ  
δεῖσθαι. τρόπος δὲ θηρὸς ὡς νεαιρέτου.

Κλ. ἡ μαίνεται γέ καὶ κακῶν κλύει φρενῶν,  
1065 ἥτις λιποῦσα μὲν πόλιν νεαίρετον

ἥκει, χαλινὸν δ' οὐκ ἐπίσταται φέρειν  
πρὶν αἵματηρὸν ἐξαφρίζεσθαι μένος.

οὐ μὴν πλέω ρίψας' ἀτιμασθήσομαι.

Χο. ἐγὼ δ', ἐποικτίρω γάρ, οὐ θυμώσομαι.

1070 ἴθ', ὦ τάλαινα, τόνδ' ἐρημώσας' ὄχον,  
εἵκουσ' ἀνάγκη τῇδε καίνισον ζυγόν.

## ΚΑΣΣΑΝΔΡΑ

ὀτοτοτοτοῖ πόποι δᾶ. [στρ. α.

ὦπολλον ὦπολλον.

Χο. τί ταῦτ' ἀνωτότυξας ἀμφὶ Λοξίου;

1075 οὐ γὰρ τοιοῦτος ὥστε θρηνητοῦ τυχεῖν.

Κα. ὀτοτοτοτοῖ πόποι δᾶ. [ἀντ. α.

ὦπολλον ὦπολλον.

Χο. ἥδ' αὖτε δυσφημοῦσα τὸν θεὸν καλεῖ  
οὐδὲν προσήκοντ' ἐν γόοις παραστατεῖν.

1080 Κα. Ἄπολλον· Ἄπολλον· [στρ. β.

ἀγνιᾶτ', ἀπόλλων ἐμός.

ἀπώλεσας γὰρ οὐ μόλις τὸ δεύτερον.

Χο. χρήσειν ἔοικεν ἀμφὶ τῶν αὐτῆς κακῶν.  
μένει τὸ θεῖον δουλία περ ἐν φρενί.

1085 Κα. Ἄπολλον· Ἄπολλον· [ἀντ. β.

ἀγνιᾶτ', ἀπόλλων ἐμός.

ἅ ποῖ ποτ' ἤγαγές με; πρὸς ποίαν στέγην;

Χο. πρὸς τὴν Ἀτρειδῶν· εἰ σὺ μὴ τόδ' ἐννοεῖς,  
ἐγὼ λέγω σοι· καὶ τάδ' οὐκ ἔρεῖς ψύθῃ.

1090 Κα. μισόθεον μὲν οὖν· πολλὰ συνίστορα, [στρ. γ.  
αὐτόφωνα, †κακὰ καρτάναι †  
ἀνδρὸς σφαγεῖον καὶ πέδον ῥαντήριον.

Χο. ἔοικεν εὖρις ἢ ξένη κυνὸς δίκην  
εἶναι, ματεύει δ' ὧν ἀνευρήσει φόνον.

1095 Κα. μαρτυρίοισι γὰρ τοῖσδ' ἐπιπείθομαι· [ἀντ. γ.  
κλαιόμενα τάδε βρέφη σφαγὰς  
ὁπτάς τε σάρκας πρὸς πατρὸς βεβρωμένας.

Χο. †ἦ μὴν κλέος σοῦ μαντικὸν πεπυσμένον  
ἦμεν· προφήτας δ' οὔτινας ματεύομεν.

1100 Κα. ἰὼ πόποι, τί ποτε μῆδεται; [στρ. δ.  
τί τόδε νέον ἄχος μέγα;  
μέγ' ἐν δόμοισι τοῖσδε μῆδεται κακόν,  
ἄφερτον φίλοισιν, δυσίατον· ἀλκὰ δ'  
ἐκὰς ἀποστατεῖ.

1105 Χο. τούτων αἰδρίεις εἰμι τῶν μαντευμάτων.  
ἐκεῖνα δ' ἔγνων· πᾶσα γὰρ πόλις βοᾷ.

Κα. ἰὼ τάλαινα, τόδε γὰρ τελεῖς; [ἀντ. δ.  
τὸν ὁμοδέμνιον πόσιν

λουτροῖσι παιδρύνασα - πῶς φράσω τέλος;

1110 τάχος γὰρ τόδ' ἔσται· προτείνει δὲ χεὶρ ἐκ  
χερὸς ὀρεγομένα.

Χο. οὐπω ξυνῆκα· νῦν γὰρ ἐξ αἰνιγμάτων  
ἐπαργέμοισι θεσφάτοις ἀμηχανῶ.

Κα. ἔ, παπαῖ παπαῖ, τί τόδε φαίνεται; [στρ. ε.

1115 ἦ δίκτυόν τί γ' Ἄιδου.

ἀλλ' ἄρκυς ἢ ξύνεννος, ἢ ξυναιτία  
φόνου. στάσις δ' ἀκόρετος γένει  
κατολολυξάτω θύματος λευσίμου.

Χο. ποίαν Ἑρινὺν τήνδε δώμασιν κέλη

1120 ἐπορθιάζειν; οὐ με παιδρύνει λόγος.

ἐπὶ δὲ καρδίαν ἔδραμε κροκοβαφῆς  
σταγών, ἅτε καὶ δορὶ πτωσίμοις  
ξυνανύτει βίου δύντος αὐγαῖς.

ταχεῖα δ' ἅτα πέλει.

1125 Κα. ἃ ἃ, ἰδοὺ ἰδοὺ· ἄπεχε τῆς βοῦς [ἀντ. ε.  
τὸν ταῦρον· ἐν πέπλοισιν

μελαγκέρῳ λαβοῦσα μηχανήματι  
τύπτει· πίτνει δ' «ἐν» ἐνύδρῳ τεύχει.  
δολοφόνου λέβητος τύχαν σοι λέγω.

1130 Χο. οὐ κομπάσαιμ' ἂν θεσφάτων γνώμων ἄκρος  
εἶναι, κακῶ δέ τῳ προσεικάζω τάδε.

ἀπὸ δὲ θεσφάτων τίς ἀγαθὰ φάτις  
βροτοῖς τέλλεται; κακῶν γὰρ διαὶ  
πολυεπεῖς τέχνηι θεσπιφοδοῖ

1135 φόβον φέρουσιν μαθεῖν.

Κα. ἰὼ ἰὼ ταλαίνας κακόποτμοι τύχαι· [στρ. ζ.  
τὸ γὰρ ἐμὸν θροῶ πάθος ἐπεγχέασα.

ποῖ δὴ με δεῦρο τὴν τάλαιναν ἤγαγες;  
οὐδέν ποτ' εἰ μὴ ξυνθανομένην. τί γάρ;

1140 Χο. φρενομανῆς τις εἶ θεοφόρητος, ἀμ-  
φὶ δ' αὐτὰς θροεῖς

νόμον ἄνομον, οἷά τις ξουθὰ  
ἀκόρετος βοᾷς, φεῦ, φιλοίκοις φρεσὶν  
Ἵτυν Ἵτυν στένουσ' ἀμφιθαλῇ κακοῖς

1145 ἀηδῶν βίον.

Κα. ἰὼ ἰὼ λιγείας μόρον ἀηδόνο· [ἀντ. ζ.  
πτεροφόρον γὰρ οἱ περὶ δέμας βάλλοντο  
θεοὶ γλυκύν τ' ἀγῶνα κλαυμάτων ἄτερ·  
ἐμοὶ δὲ μῖμνει σχισμὸς ἀμφήκει δορί.

1150 Χο. πόθεν ἐπισσύτους θεοφόρους [τ'] ἔχεις  
ματαίους δῦας;

τὰ δ' ἐπίφοβα δυσφάτῳ κλαγγᾷ  
μελοτυπεῖς ὁμοῦ τ' ὀρθίοις ἐν νόμοις.  
πόθεν ὄρους ἔχεις θεσπεσίας ὁδοῦ

1155 κακορρήμονας;

Κα. ἰὼ γάμοι, γάμοι Πάριδος, [στρ. η.  
ὀλέθριοι φίλων.

ἰὼ Σκαμάνδρου πάτριον ποτόν.  
τότε μὲν ἀμφὶ σὰς αἰόνας τάλαιν'  
ἡγνυτόμαν τροφαῖς·

1160 νῦν δ' ἀμφὶ Κωκυτόν τε κᾶχερουσίους

ὄχθους ἔοικα θεσπιφδήσειν τάχα.

Χο. τί τόδε τορὸν ἄγαν ἔπος ἐφημίσω;  
νεογνὸς ἂν αἶων μάθοι.

πέπληγμαι δ' ὑπ' αὖ δήγματι φοινίῳ  
1165 δυσσαλγεῖ τύχα μινυρὰ θεοομένας,  
θραύματ' ἐμοὶ κλύειν.

Κα. ἰὼ πόνοι πόνοι πόλεος [ἀντ. η.  
ὀλομένας τὸ πᾶν.

ἰὼ πρόπυργοι θυσίαι πατρὸς  
πολυκανεῖς βοτῶν ποιονόμων· ἄκος δ'  
1170 οὐδὲν ἐπήρκεσαν

τὸ μὴ πόλιν μὲν ὥσπερ οὖν ἐχρῆν παθεῖν,  
ἐγὼ δὲ θερμόνους τάχ' ἐν πέδῳ βαλῶ.

Χο. ἐπόμενα προτέροισι τάδ' ἐφημίσω.  
καί τις σε κακοφρονῶν τίθη-

1175 σι δαίμων ὑπερβαρὴς ἐμπίτνων  
μελίζειν πάθῃ γοερὰ θανατοφόρα.  
τέρμα δ' ἀμηχανῶ.

Κα. καὶ μὴν ὁ χρησμὸς οὐκέτ' ἐκ καλυμμάτων  
ἔσται δεδορκῶς νεογάμου νύμφης δίκην·

1180 λαμπρὸς δ' ἔοικεν ἡλίου πρὸς ἀντολὰς  
πνέων ἐσάξειν, ὥστε κύματος δίκην  
κλύζειν πρὸς αὐγὰς, τοῦδε πήματος πολὺ  
μεῖζον· φρενώσω δ' οὐκέτ' ἐξ αἰνιγμάτων.

καὶ μαρτυρεῖτε συνδρόμῳ ἵχνος κακῶν  
1185 ῥινηλατούσῃ τῶν πάλαι πεπραγμένων.

τὴν γὰρ στέγην τήνδ' οὐποτ' ἐκλείπει χορὸς  
σύμφθογος οὐκ εὐφωνος· οὐ γὰρ εὖ λέγει.

καὶ μὴν πεπωκὼς γ', ὥς θρασύνεσθαι πλέον,  
βρότειον αἶμα κῶμος ἐν δόμοις μένει,

1190 δύσπεμπος ἔξω, συγγόνων Ἑρινύων.  
ὑμνοῦσι δ' ὕμνον δώμασιν προσήμεναι

πρώταρχον ἄτης· ἐν μέρει δ' ἀπέπτυσαν  
εὐνὰς ἀδελφοῦ τῷ πατοῦντι δυσμενεῖς.

ἥμαρτον, ἢ κυρῶ τι τοξότης τις ὤς;

1195 ἢ ψευδόμαντῖς εἰμι θυροκόπος φλέδων;  
ἐκμαρτύρησον προουμόσας τό μ' εἰδέναι



λόγῳ παλαιὰς τῶνδ' ἁμαρτίας δόμων.

Χο. καὶ πῶς ἂν ὄρκου πῆγμα, γενναίως παγέν,  
παιώνιον γένοιτο; θαυμάζω δέ σου,

1200 πόντου πέραν τραφεῖσαν ἀλλόθρουν πόλιν  
κυρεῖν λέγουσαν, ὥσπερ εἰ παρεστάτεις.

Κα. μάντις μ' Ἀπόλλων τῷδ' ἐπέστησεν τέλει.

Χο. μῶν καὶ θεός περ ἱμέρῳ πεπληγμένος;

Κα. προτοῦ μὲν αἰδῶς ἦν ἐμοὶ λέγειν τάδε.

1205 Χο. ἀβρύνεται γὰρ πᾶς τις εὖ πράσσων πλέον.

Κα. ἀλλ' ἦν παλαιστής κάρτ' ἐμοὶ πνέων χάριν.

Χο. ἦ καὶ τέκνων εἰς ἔργον ἤλθετον νόμῳ;

Κα. ξυναινέσασα Λοξίαν ἐψευσάμην.

Χο. ἤδη τέχναισιν ἐνθέοις ἡρημένη;

1210 Κα. ἤδη πολίταις πάντ' ἐθέσπιζον πάθη.

Χο. πῶς δῆτ' ἄνατος ἦσθα Λοξίου κότῳ;

Κα. ἔπειθον οὐδέν' οὐδέν, ὥς τάδ' ἤμπλακον.

Χο. ἡμῖν γε μὲν δὴ πιστὰ θεσπίζειν δοκεῖς.

Κα. ἰοὺ ἰοῦ, ὦ ὦ κακά.

1215 ὑπ' αὖ με δεινὸς ὀρθομαντείας πόνος  
στροβεῖ ταράσσων φροιμίους .....

ὁρᾶτε τούσδε τοὺς δόμοις ἐφημένους

νέους, ὀνείρων προσφερεῖς μορφώμασιν;

παῖδες θανόντες ὥσπερ εἰ πρὸς τῶν φίλων,

1220 χεῖρας κρεῶν πλήθοντες οἰκείας βορᾶς·

σὺν ἐντέροις τε σπλάγχν', ἐποίκτιστον γέμος,

πρέπουσ' ἔχοντες, ὧν πατήρ ἐγεύσατο.

ἐκ τῶνδε ποινὰς φημι βουλευεῖν τινά,

λέοντ' ἀναλκιν, ἐν λέχει στρωφώμενον

1225 οἰκουρόν, οἴμοι, τῷ μολόντι δεσπότη -

ἐμῷ· φέρειν γὰρ χρή τὸ δούλιον ζυγόν·

νεῶν τ' ἄπαρχος Ἰλίου τ' ἀναστάτης

οὐκ οἶδεν οἷα γλῶσσα, μισητῆς κυνὸς

λείξασα κάκτείνας φαιδρὸν οὓς δίκην,

1230 ἄτης λαθραίου τεύξεται κακῇ τύχῃ.

τοιάδε τόλμα· θῆλυς ἄρσενος φονεύς·

ἔστιν - τί νιν καλοῦσα δυσφιλὲς δάκος

τύχοιμ' ἄν; ἀμφίσβαιναν, ἢ Σκύλλαν τινὰ

οικοῦσαν ἐν πέτραισι, ναυτίλων βλάβην,  
1235 †θύουσαν Ἄιδου μητέρ' †ἄσπονδόν τ' Ἄρη  
φίλοις πνέουσας; ὥς δ' ἐπωλολύξατο  
ἢ παντότολμος, ὥσπερ ἐν μάχης τροπῇ.  
δοκεῖ δὲ χαίρειν νοστίμῳ σωτηρία.  
καὶ τῶνδ' ὅμοιον εἴ τι μὴ πείθω· τί γάρ;  
1240 τὸ μέλλον ἤξει. καὶ σύ μ' ἐν τάχει παρῶν  
ἄγαν γ' ἀληθόμαντιν οἰκτίρας ἐρεῖς.  
Χο. τὴν μὲν Θυέστου δαῖτα παιδείων κρεῶν  
ξυνῆκα καὶ πέφρικα, καὶ φόβος μ' ἔχει  
κλύοντ' ἀληθῶς οὐδὲν ἐξηκασμένα.  
1245 τὰ δ' ἄλλ' ἀκούσας ἐκ δρόμου πεσὼν τρέχω.  
Κα. Ἀγαμέμνονός σέ φημ' ἐπόψεσθαι μόρον.  
Χο. εὖφημον, ὦ τάλαινα, κοίμησον στόμα.  
Κα. ἀλλ' οὔτι παιὼν τῷδ' ἐπιστατεῖ λόγῳ.  
Χο. οὐκ, εἴπερ ἔσται γ'· ἀλλὰ μὴ γένοιτό πως.  
1250 Κα. σὺ μὲν κατεύχη, τοῖς δ' ἀποκτείνειν μέλει.  
Χο. τίνας πρὸς ἀνδρὸς τοῦτ' ἄχος πορσύνεται;  
Κα. ἦ κάρτα χρησμῶν παρεκόπης ἐμῶν ἄρα.  
Χο. τοῦ γὰρ τελοῦντος οὐ ξυνῆκα μηχανήν.  
Κα. καὶ μὴν ἄγαν γ' Ἑλλήν' ἐπίσταμαι φάτιν.  
1255 Χο. καὶ γὰρ τὰ πυθόκραντα· δυσμαθὴ δ' ὅμως.  
Κα. παπαῖ, οἷον τὸ πῦρ· ἐπέρχεται δέ μοι.  
ὀτοτοῖ, Λύκει' Ἀπολλων, οἱ ἐγὼ ἐγώ.  
αὕτη δίπους λέαινα συγκοιμωμένη  
λύκῳ, λέοντος εὐγενοῦς ἀπουσία,  
1260 κτενεῖ με τὴν τάλαιναν· ὥς δὲ φάρμακον  
τεύχουσα κάμοῦ μισθὸν ἐνθήσει ποτῶ·  
ἐπεύχεται, θήγουσα φωτὶ φάσγανον,  
ἐμῆς ἀγωγῆς ἀντιτείσεσθαι φόνον.  
τί δῆτ' ἐμαυτῆς καταγέλωτ' ἔχω τάδε,  
1265 καὶ σκῆπτρα καὶ μαντεῖα περὶ δέρη στέφει;  
σὲ μὲν πρὸ μοίρας τῆς ἐμῆς διαφθερῶ.  
ἴτ' ἐς φθόρον· πεσόντα γ' ὧδ' ἀμείβομαι.  
ἄλλην τιν' Ἀτὴν ἀντ' ἐμοῦ πλουτίζετε.  
ἰδοὺ δ', Ἀπόλλων αὐτὸς ἐκδύων ἐμὲ  
1270 χρηστηρίαν ἐσθῆτ', ἐποπτεύσας δέ με

κὰν τοῖσδε κόσμοις καταγελωμένην †μετὰ  
 φίλων ὑπ' ἐχθρῶν οὐ διχορρόπως μάτην.  
 κακουμένη δέ, φοιτὰς ὡς ἀγύρτρια,  
 πτωχὸς τάλαινα λιμοθνῆς ἥνεσχόμην·  
 1275 καὶ νῦν ὁ μάντις μάντιν ἐκπράζας ἐμὲ  
 ἀπήγαγ' ἐς τοιάσδε θανασίμους τύχας.  
 βωμοῦ πατρώου δ' ἀντ' ἐπίζηνον μένει,  
 θερμῷ κοπείσης φοίνιον προσφάγματι.  
 οὐ μὴν ἄτιμοί γ' ἐκ θεῶν τεθνήξομεν.  
 1280 ἥξει γὰρ ἡμῶν ἄλλος αὖ τιμάορος,  
 μητροκτόνον φίτυμα, ποινάτωρ πατρός·  
 φυγὰς δ' ἀλήτης τῆσδε γῆς ἀπόξενος  
 κάτεισιν, ἄτας τάσδε θριγκώσων φίλοις·  
 1290 ὁμώμοται γὰρ ὄρκος ἐκ θεῶν μέγας,  
 ἄξιν νιν ὑπτίασμα κειμένου πατρός.  
 1285 τί δῆτ' ἐγὼ κάτοικτος ὧδ' ἀναστένω;  
 ἐπεὶ τὸ πρῶτον εἶδον Ἰλίου πόλιν  
 πράζασαν ὡς ἔπραξεν, οἱ δ' εἶλον πόλιν  
 οὕτως ἀπαλλάσσουσιν ἐν θεῶν κρίσει.  
 ἰοῦσα πράξω· τλήσομαι τὸ κατθανεῖν.  
 Ἄιδου πύλας δὲ τάσδ' ἐγὼ προσενέπω·  
 ἐπεύχομαι δὲ καιρίας πληγῆς τυχεῖν,  
 ὡς ἀσφάδαστος, αἱμάτων εὐθνησίμων  
 ἀπορρυέντων, ὄμμα συμβάλω τόδε.  
 1295 Χο. ὦ πολλὰ μὲν τάλαινα, πολλὰ δ' αὖ σοφὴ  
 γύναι, μακρὰν ἔτεινας. εἰ δ' ἐτητύμως  
 μόρον τὸν αὐτῆς οἶσθα, πῶς θεηλάτου  
 βοδὸς δίκην πρὸς βωμὸν εὐτόλμως πατεῖς;  
 Κα. οὐκ ἔστ' ἄλυξις, οὔ, ξένοι, †χρόνῳ πλέω.  
 1300 Χο. ὁ δ' ὕστατος γε τοῦ χρόνου πρεσβεύεται.  
 Κα. ἥκει τόδ' ἡμαρ· σμικρὰ κερδανῶ φυγῇ.  
 Χο. ἀλλ' ἴσθι τλήμων οὔς' ἀπ' εὐτόλμου φρενός.  
 Κα. οὐδεὶς ἀκούει ταῦτα τῶν εὐδαιμόνων.  
 Χο. ἀλλ' εὐκλεῶς τοι κατθανεῖν χάρις βροτῶ.  
 1305 Κα. ἰὼ πάτερ σοῦ σῶν τε γενναίων τέκνων.  
 Χο. τί δ' ἐστὶ χρῆμα; τίς σ' ἀποστρέφει φόβος;  
 Κα. φεῦ φεῦ.

Χο. τί τοῦτ' ἔφευξας; εἴ τι μὴ φρενῶν στύγος.

Κα. φόνον δόμοι πνέουσιν αἵματοσταγῇ.

1310 Χο. καὶ πῶς; τόδ' ὄξει θυμάτων ἐφεστίων.

Κα. ὁμοίος ἀτμός ὥσπερ ἐκ τάφου πρέπει.

Χο. οὐ Σύριον ἀγλίσμα δώμασιν λέγεις;

Κα. ἀλλ' εἶμι κὰν δόμοισι κωκύσουσ' ἐμὴν

Ἀγαμέμνονός τε μοῖραν. ἀρκείτω βίος.

1315 ἰὼ ξένοι.

οὔτοι δυσοίζω, θάμνον ὥς ὄρνις, φόβω

ἄλλως· θανούσῃ μαρτυρεῖτέ μοι τόδε,

ὅταν γυνὴ γυναικὸς ἀντ' ἐμοῦ θάνῃ,

ἀνὴρ τε δυσδάμαρτος ἀντ' ἀνδρὸς πέσῃ.

1320 ἐπιξενοῦμαι ταῦτα δ' ὥς θανουμένη.

Χο. ὦ τλῆμον, οἰκτίρω σε θεσφάτου μόρου.

Κα. ἅπαξ ἔτ' εἰπεῖν ῥῆσιν, ἢ θρῆνον θέλω

ἐμὸν τὸν αὐτῆς. ἡλίου δ' ἐπεύχομαι

πρὸς ὕστατον φῶς τοῖς ἐμοῖς τιμαόροις

1325 ἐχθροὺς φόνευσιν τὴν ἐμὴν τίνειν ὁμοῦ,

δούλης θανούσης, εὐμαροῦς χειρώματος.

ἰὼ βρότεια πράγματ'· εὐτυχοῦντα μὲν

σκιᾷ τις ἂν πρέψειεν· εἰ δὲ δυστυχοῖ,

βολαῖς ὑγρώσσω σπόγγος ὥλεσεν γραφὴν.

1330 καὶ ταῦτ' ἐκείνων μᾶλλον οἰκτίρω πολύ.

Χο. τὸ μὲν εὖ πράσσειν ἀκόρεστον ἔφω

πᾶσι βροτοῖσιν· δακτυλοδείκτων δ'

οὔτις ἀπειπὼν εἵργει μελάρων,

μηκέτ' ἐσέλθῃς, τάδε φωνῶν.

1335 καὶ τῷδε πόλιν μὲν ἐλεῖν ἔδοσαν

μάκαρες Πριάμου·

θεοτίμητος δ' οἴκαδ' ἰκάνει·

νῦν δ' εἰ προτέρων αἶμ' ἀποτεῖσει

καὶ τοῖσι θανοῦσι θανῶν ἄλλων

1340 ποινὰς θανάτων ἐπικρανεῖ,

τίς τᾶν εὖξαιτο βροτῶν ἀσινεῖ

δαίμονι φῦναι τάδ' ἀκούων;

Αγ. ὦμοι, πέπληγμαι καιρίαν πληγὴν ἔσω.

Χο. σῖγα· τίς πληγὴν αὐτεῖ καιρίως οὐτασμένος;

1345 Αγ. ὦμοι μάλ' αὖθις, δευτέραν πεπληγμένος.  
Χο. τοῦργον εἰργάσθαι δοκεῖ μοι βασιλέως οἰμώγασιν.  
ἀλλὰ κοινωσώμεθ', ἦν πως, ἀσφαλῆ βουλευματα.

1 . ἐγὼ μὲν ὑμῖν τὴν ἐμὴν γνώμην λέγω,  
πρὸς δῶμα δεῦρ' ἀστοῖσι κηρύσσειν βοήν.

13502 . ἐμοὶ δ' ὅπως τάχιστα γ' ἐμπεσεῖν δοκεῖ  
καὶ πρᾶγμ' ἐλέγχειν σὺν νεορρύτῳ ξίφει.

3 . κἀγὼ τοιούτου γνώματος κοινωνὸς ὢν  
ψηφίζομαί τι δρᾶν· τὸ μὴ μέλλειν δ' ἀκμή.

4 . ὁρᾶν πάρεστι· φροιμιάζονται γὰρ ὥς,  
1355 τυραννίδος σημεῖα πράσσοντες πόλει.

5 . χρονίζομεν γάρ. οἱ δὲ τῆς μελλοῦς κλέος  
πέδοι πατοῦντες οὐ καθεύδουσιν χερί.

6 . οὐκ οἶδα βουλῆς ἥστινος τυχὼν λέγω.  
τοῦ δρῶντός ἐστι καὶ τὸ βουλευσai πέρι.

13607 . κἀγὼ τοιοῦτός εἰμ', ἐπεὶ δυσμηχανῶ  
λόγοισι τὸν θανόντ' ἀνιστάναι πάλιν.

8 . ἦ καὶ βίον τείνοντες ὧδ' ὑπείξομεν  
δόμων καταισχυντήρσι τοῖσδ' ἡγουμένοις;

9 . ἀλλ' οὐκ ἀνεκτόν, ἀλλὰ κατθανεῖν κρατεῖ·  
1365 πεπαιτέρα γὰρ μοῖρα τῆς τυραννίδος.

10 . ἦ γὰρ τεκμηρίοισιν ἐξ οἰμωγμάτων  
μαντευσόμεσθα τάνδρὸς ὥς ὀλωλότος;

11 . σάφ' εἰδότας χρὴ τῶνδε θυμοῦσθαι πέρι·  
τὸ γὰρ τοπάζειν τοῦ σάφ' εἰδέναι δίχα.

137012 . ταύτην ἐπαινεῖν πάντοθεν πληθύνομαι,  
τρανῶς Ἀτρείδην †εἰδέναι κυροῦνθ' ὅπως.

Κλ. πολλῶν πάροιθεν καιρίως εἰρημένων  
τάναντί' εἰπεῖν οὐκ ἐπαισχυνθήσομαι.

πῶς γὰρ τις ἐχθροῖς ἐχθρὰ πορσύνων, φίλοις  
1375 δοκοῦσιν εἶναι, πημονῆς ἀρκύστατ' ἂν

φράζεien ὕψος κρεῖσσον ἐκπηδήματος;  
ἐμοὶ δ' ἀγὼν ὧδ' οὐκ ἀφρόντιστος πάλαι·  
νείκης παλαιᾶς ἦλθε, σὺν χρόνῳ γε μὴν·  
ἔσθηκα δ' ἔνθ' ἔπαισ' ἐπ' ἐξειργασμένοις.

1380 οὕτω δ' ἔπραξα - καὶ τὰδ' οὐκ ἀρνήσομαι -  
ὥς μήτε φεύγειν μήτ' ἀμύνεσθαι μόρον.

ἄπειρον ἀμφίβληστρον, ὥσπερ ἰχθύων,  
 περιστιγίζω, πλοῦτον εἵματος κακόν,  
 παίω δέ νιν δίς· κὰν δυοῖν οἰωγμάτοιιν  
 1385 μεθῆκεν αὐτοῦ κῶλα· καὶ πεπτωκότι  
 τρίτην ἐπενδίδωμι, τοῦ κατὰ χθονός,  
 Ἄιδου, νεκρῶν σωτῆρος, εὐκταίαν χάριν.  
 οὕτω τὸν αὐτοῦ θυμὸν ὀρμαίνει πεσών,  
 κὰκφυσιῶν ὀξεῖαν αἵματος σφαγὴν  
 1390 βάλλει μ' ἐρεμνῇ ψακάδι φοινίας δρόσου,  
 χαίρουσαν οὐδὲν ἦσσαν ἢ διοσδότῳ  
 γάνει σπορητὸς κάλυκος ἐν λοχεύμασιν.  
 ὥς ᾧδ' ἐχόντων, πρέσβος Ἀργείων τόδε,  
 χαίροιτ' ἄν, εἰ χαίροιτ', ἐγὼ δ' ἐπεύχομαι.  
 1395 εἰ δ' ἦν πρεπόντων ὥστ' ἐπισπένδειν νεκρῷ,  
 τῷδ' ἄν δικαίως ἦν, ὑπερδίκως μὲν οὖν·  
 τοσόνδε κρατῆρ' ἐν δόμοις κακῶν ὅδε  
 πλήσας ἀραιῶν αὐτὸς ἐκπίνει μολών.  
 Χο. θαυμάζομέν σου γλῶσσαν, ὡς θρασύστομος,  
 1400 ἦτις τοιόνδ' ἐπ' ἀνδρὶ κομπάζεις λόγον.  
 Κλ. πειρᾶσθέ μου γυναικὸς ὡς ἀφράσμονος·  
 ἐγὼ δ' ἀτρέστῳ καρδίᾳ πρὸς εἰδότας  
 λέγω - σὺ δ' αἰνεῖν εἴτε με ψέγειν θέλεις  
 ὅμοιον - οὗτός ἐστιν Ἀγαμέμνων, ἐμὸς  
 1405 πόσις, νεκρὸς δὲ τῆσδε δεξιᾶς χερὸς,  
 ἔργον δικαίας τέκτονος. τάδ' ᾧδ' ἔχει.  
 Χο. τί κακόν, ᾧ γύναι, [στρ.  
 χθονοτρεφὲς ἐδανὸν ἢ ποτὸν  
 πασαμένα ῥυτᾶς ἐξ ἁλὸς ὄρμενον  
 τόδ' ἐπέθου θύος, δημοθρόους τ' ἀράς;  
 1410 ἀπέδικες ἀπέταμες, ἀπόπολις δ' ἔση,  
 μῖσος ὄβριμον ἀστοῖς.  
 Κλ. νῦν μὲν δικάζεις ἐκ πόλεως φυγὴν ἐμοί,  
 καὶ μῖσος ἀστῶν δημόθρους τ' ἔχειν ἀράς,  
 οὐδὲν τότε· ἀνδρὶ τῷδ' ἐναντίον φέρων,  
 1415 ὃς οὐ προτιμῶν, ὥσπερ εἰ βοτοῦ μόρον,  
 μήλων φλεόντων εὐπόκοις νομεύμασιν,  
 ἔθυσεν αὐτοῦ παῖδα, φιλτάτην ἐμοὶ

ὠδῖν', ἐπωδὸν Θρηκίων ἀημάτων.  
οὐ τοῦτον ἐκ γῆς τῆσδε χρῆν σ' ἀνδρηλατεῖν,  
1420 μισμάτων ἄποινα; ἐπήκοος δ' ἐμῶν  
ἔργων δικαστῆς τραχὺς εἶ. λέγω δέ σοι  
τοιαῦτ' ἀπειλεῖν, ὥς παρεσκευασμένη  
σ' ἐκ τῶν ὁμοίων χειρὶ νικήσαντ' ἐμοῦ  
ἄρχειν· ἐὰν δὲ τοῦμπαλιν κραίνῃ θεός,  
1425 γνώσῃ διδαχθεὶς ὁπὲ γούν τὸ σωφρονεῖν.

Χο. μεγαλόμητις εἶ, [ἀντ.  
περίφρονα δ' ἔλακες, ὥσπερ οὖν  
φονολιβεῖ τύχα φρὴν ἐπιμαίνεται·  
λίβος ἐπ' ὁμμάτων αἵματος ἐμπρέπει·  
ἄντιτον ἔτι σε χρὴ στερομένην φίλων  
1430 τύμμα τύμματι τεῖσαι.

Κλ. καὶ τήνδ' ἀκούεις ὀρκίων ἐμῶν θέμιν·  
μὰ τὴν τέλειον τῆς ἐμῆς παιδὸς Δίκην,  
Ἄτην Ἐρινύν θ', αἴσι τόνδ' ἔσφαξ' ἐγώ,  
οὐ μοι Φόβου μέλαθρον ἐλπίς ἐμπατεῖ,  
1435 ἕως ἂν αἴθῃ πῦρ ἐφ' ἐστίας ἐμῆς  
Αἴγισθος, ὥς τὸ πρόσθεν εὖ φρονῶν ἐμοί.  
οὗτος γὰρ ἡμῖν ἀσπίς οὐ σμικρὰ θράσους.

· · · · ·  
κεῖται, γυναικὸς τῆσδε λυμαντήριος,  
Χρυσηίδων μείλιγμα τῶν ὑπ' Ἰλίῳ·  
1440 ἢ τ' αἰχμάλωτος ἦδε καὶ τερασκόπος  
καὶ κοινόλεκτρος τοῦδε, θεσφατηλόγος  
πιστὴ ξύνεννος, ναυτίλων δὲ σελμάτων  
ἰσοτριβής. ἄτιμα δ' οὐκ ἐπραξάτην.  
ὁ μὲν γὰρ οὕτως, ἡ δέ τοι κύκνου δίκην  
1445 τὸν ὕστατον μέλψασα θανάσιμον γόνον  
κεῖται †φιλήτως τοῦδ', ἐμοὶ δ' ἐπήγαγεν  
εὐνῆς παροψώνημα τῆς ἐμῆς χλιδῆς.

Χο. φεῦ, τίς ἂν ἐν τάχει, μὴ περιώδυνος, [στρ. α.  
μηδὲ δεμνιοτήρης,  
1450 μόλοι τὸν ἀεὶ φέρουσ' ἐν ἡμῖν  
Μοῖρ' ἀτέλευτον ὕπνον, δαμέντος  
φύλακος εὐμενεστάτου [καὶ]

πολέα τλάντος γυναικὸς διαί; πρὸς γυναι-  
κὸς δ' ἀπέφθισεν βίον.

1455 - ἰὼ ἰὼ παράνους Ἑλένα [ἐφυν. α

μία τὰς πολλὰς, τὰς πάνυ πολλὰς

ψυχὰς ὀλέσας' ὑπὸ Τροίᾳ,

νῦν τελέαν πολύμναστον ἐπηνθίσω

1460 δι' αἶμ' ἄνιπτον ἥτις ἦν τότε ἐν δόμοις

ἔρις ἐρίδματος, ἀνδρὸς οἰζύς.

Κλ. μηδὲν θανάτου μοῖραν ἐπεύχου

τοῖσδε βαρυνθείς·

μηδ' εἰς Ἑλένην κότον ἐκτρέψης,

1465 ὥς ἀνδρολέτειρ', ὥς μία πολλῶν

ἀνδρῶν ψυχὰς Δαναῶν ὀλέσας'

ἄξυστατον ἄλγος ἔπραξε.

Χο. δαῖμον, ὃς ἐμπίτνεις δώμασι καὶ διφυί- [ἀντ. α.

οῖσι Τανταλίδαισιν,

1470 κράτος <τ'> ἰσόψυχον ἐκ γυναικῶν

καρδιόδηκτον ἐμοὶ κρατύνεις,

ἐπὶ δὲ σώματος δίκαν [μοι]

κόρακος ἐχθροῦ σταθεὶς ἐννόμως ὕμνον ὑ-

μνεῖν ἐπεύχεαι <κακόν>.

1475 Κλ. νῦν δ' ὄρθωσας στόματος γνώμην,

τὸν τριπάχυντον

δαίμονα γέννης τῆσδε κυκλήσκων.

ἐκ τοῦ γὰρ ἔρωσ ἀίματολοιχὸς

νεῖρα τρέφεται· πρὶν καταλῆξαι

1480 τὸ παλαιὸν ἄχος, νέος ἰχώρ.

Χο. ἡ μέγαν οἴκοις τοῖσδε [στρ. β.

δαίμονα καὶ βαρύμηνιν αἰνεῖς,

φεῦ φεῦ, κακὸν αἶνον

ἀτηρᾶς τύχας ἀκόρεστον·

1485 ἰὼ ἰὼ διαὶ Διὸς

παναιτίου πανεργέτα·

τί γὰρ βροτοῖς ἄνευ Διὸς τελεῖται;

τί τῶνδ' οὐ θεόκραντόν ἐστιν;

- ἰὼ ἰὼ βασιλεῦ βασιλεῦ, [ἐφυν. β.

1490 πῶς σε δακρύσω;



φρενὸς ἐκ φιλίας τί ποτ' εἶπω;  
κεῖσαι δ' ἀράχνης ἐν ὑφάσματι τῷδ'  
ἀσεβεῖ θανάτῳ βίον ἐκπνέων,  
ᾧμοι μοι, κοίταν τάνδ' ἀνελεύθερον  
1495 δολίῳ μόρῳ δαμείς <δάμαρτος>  
ἐκ χερὸς ἀμφιτόμῳ βελέμνῳ.  
Κλ. αὐχεῖς εἶναι τόδε τοῦργον ἐμόν·  
μὴ δ' ἐπιλεχθῆς

Ἀγαμεμνονίαν εἶναι μ' ἄλοχον.  
1500 φανταζόμενος δὲ γυναικὶ νεκροῦ  
τοῦδ' ὁ παλαιὸς δριμύς ἀλάστωρ  
Ἀτρέως χαλεποῦ θοινατῆρος  
τόνδ' ἀπέτεισεν,  
τέλεον νεαροῖς ἐπιθύσας.

1505 Χο. ὥς μὲν ἀναίτιος εἶ [ἀντ. β.  
τοῦδε φόνου τίς ὁ μαρτυρήσων;  
πῶ πῶ; πατρόθεν δὲ  
συλλήπτῳ γένοιτ' ἂν ἀλάστωρ.  
βιάζεται δ' ὁμοσπόροις

1510 ἐπιρροαῖσιν αἱμάτων  
μέλας Ἄρης, ὅποι δίκαν προβαίνων  
πάχνα κουροβόρῳ παρέξει.  
- ἰὼ ἰὼ βασιλεῦ βασιλεῦ, [ἐφυμν. β.  
πῶς σε δακρύσω;

1515 φρενὸς ἐκ φιλίας τί ποτ' εἶπω;  
κεῖσαι δ' ἀράχνης ἐν ὑφάσματι τῷδ'  
ἀσεβεῖ θανάτῳ βίον ἐκπνέων,  
ᾧμοι μοι, κοίταν τάνδ' ἀνελεύθερον  
δολίῳ μόρῳ δαμείς <δάμαρτος>  
1520 ἐκ χερὸς ἀμφιτόμῳ βελέμνῳ.  
Κλ. [οὗτ' ἀνελεύθερον οἶμαι θάνατον  
τῷδε γενέσθαι.]

οὐδὲ γὰρ οὗτος δολίαν ἄτην  
οἴκοισιν ἔθηκ';  
1525 ἀλλ' ἐμὸν ἐκ τοῦδ' ἔρνος ἀερθέν,  
†τὴν πολύκλαυτόν τ' Ἰφιγενεῖαν,  
ἄξια δράσας, ἄξια πάσχων,

μηδὲν ἐν Ἄιδου μεγαλαυχεῖτω,  
ξίφοδηλήτῳ

θανάτῳ τείσας ἅπερ ἔρξεν.

1530 Χο. ἀμχανῶ φροντίδος στερηθεῖς [στρ. γ.  
εὐπάλαμον μέριμναν

ὅπα τράπωμαι, πίτνοντος οἴκου.

δέδοικα δ' ὄμβρου κτύπον δομοσφαλῇ  
τὸν αἵματηρόν. ψακὰς δὲ λήγει;

1535 δίκην [δ'] ἐπ' ἄλλο πρᾶγμα θηγάνει βλάβης  
πρὸς ἄλλαις θηγάναισι Μοῖρα.

- ἰὼ γὰ γὰ, εἴθ' ἔμ' ἐδέξω, [ἐφ. γ.

πρὶν τόνδ' ἐπιδεῖν ἀργυροτοίχου

1540 δροίτης κατέχοντα χάμευναν.

τίς ὁ θάψων νιν; τίς ὁ θρηνήσων;

ἦ σὺ τόδ' ἔρξαι τλήση, κτείνασ'

ἄνδρα τὸν αὐτῆς ἀποκωκῦσαι,

1545 ψυχῇ τ' ἄχαριν χάριν ἀντ' ἔργων

μεγάλων ἀδίκως ἐπικραῖναι;

- τίς δ' ἐπιτύμβιος αἶνον ἐπ' ἀνδρὶ θείῳ

σὺν δακρύοις ἰάπτων

1550 ἀληθείᾳ φρενῶν πονήσει;

Κλ. οὐ σὲ προσήκει τὸ μέλημ' ἀλέγειν

τοῦτο· πρὸς ἡμῶν

κάππεσε, κάτθανε, καὶ καταθάψομεν

οὐχ ὑπὸ κλαυθμῶν τῶν ἐξ οἴκων,

1555 ἀλλ' Ἰφιγένειά νιν ἀσπασίως

θυγάτηρ, ὥς χρή,

πατέρ' ἀντιάσασα πρὸς ὠκύπορον

πόρθμευμ' ἀχέων

περὶ χεῖρε βαλοῦσα φιλήσει.

1560 Χο. ὄνειδος ἦκει τόδ' ἀντ' ὀνειδούς, [ἀντ. γ.

δύσμαχα δ' ἐστὶ κρῖναι.

φέρει φέροντ', ἐκτίνει δ' ὁ καίνων.

μῖμνει δὲ μῖμνοντος ἐν θρόνῳ Διὸς

παθεῖν τὸν ἔρξαντα· θέσμιον γάρ.

1565 τίς ἂν γονὰν ἀραῖον ἐκβάλαι δόμων;

κεκόλληται γένος πρὸς ἄτα.

Κλ. ἐς τόνδ' ἐνέβη σὺν ἀληθείᾳ  
χρησμός. ἐγὼ δ' οὖν  
ἐθέλω δαίμονι τῷ Πλεισθενιδᾶν  
1570 ὄρκους θεμένη τάδε μὲν στέργειν,  
δύσκλητά περ ὄνθ'· ὃ δὲ λοιπόν, ἰόντ'  
ἐκ τῶνδε δόμων ἄλλην γενεὰν  
τρίβειν θανάτοις αὐθένταισι·  
κτεάνων δὲ μέρος  
1575 βαιὸν ἐχούσῃ πᾶν ἀπόχρη μοι,  
μανίας μελάθρων  
ἄλληλοφόνους ἀφελούσῃ.

### ΑΙΓΙΣΘΟΣ

ὦ φέγγος εὖφρον ἡμέρας δικηφόρου.  
φαίην ἂν ἤδη νῦν βροτῶν τιμαόρους  
θεοὺς ἄνωθεν γῆς ἐποπτεύειν ἄχῃ,  
1580 ἰδὼν ὑφαντοῖς ἐν πέπλοις Ἑρινύων  
τὸν ἄνδρα τόνδε κείμενον, φίλως ἐμοί,  
χερὸς πατρώας ἐκτίνοντα μηχανάς.  
Ἄτρεὺς γὰρ ἄρχων τῆσδε γῆς, τούτου πατήρ,  
πατέρα Θυέστην τὸν ἐμόν, ὡς τορῶς φράσαι,  
1585 αὐτοῦ δ' ἀδελφόν, ἀμφίλεκτος ὢν κράτει,  
ἠνδρηλάτησεν ἐκ πόλεώς τε καὶ δόμων.  
καὶ προστρόπαιος ἐστίας μολῶν πάλιν  
τλήμων Θυέστης μοῖραν ἡὔρετ' ἀσφαλῆ,  
τὸ μὴ θανὼν πατρῷον αἰμάξαι πέδον  
1590 αὐτός· ξένια δὲ τοῦδε δύσθεος πατήρ  
Ἄτρεὺς, προθύμως μᾶλλον ἢ φίλως πατρὶ  
τῷ μῶ, κρεουργὸν ἦμαρ εὐθύμως ἄγειν  
δοκῶν, παρέσχε δαῖτα παιδείων κρεῶν.  
τὰ μὲν ποδήρη καὶ χερῶν ἄκρους κτένας  
1595 ἔθρυπτ' ἄνωθεν ἀνδρακᾶς καθημένοις  
ἄσημ'· ὃ δ' αὐτῶν αὐτίκ' ἀγνοίᾳ λαβῶν  
ἔσθαι βορὰν ἄσωτον, ὡς ὀρᾷς, γένει.  
κᾶπειτ' ἐπιγνοὺς ἔργον οὐ καταίσιον  
ῥμωξεν, ἀμπίπτει δ' ἀπὸ σφαγὴν ἐρῶν,  
1600 μόρον δ' ἄφερτον Πελοπίδαις ἐπεύχεται,

λάκτισμα δείπνου ξυνδίκως τιθείς ἀρᾶ,  
 οὕτως ὀλέσθαι πᾶν τὸ Πλεισθένους γένος.  
 ἐκ τῶνδ' ἐτοίμω πεσόντα τόνδ' ἰδεῖν πάρα.  
 κἀγὼ δίκαιος τοῦδε τοῦ φόνου ῥαφεύς.  
 1605 τρίτον γὰρ ὄντα μ' ἔλιπε, καθλίω πατρὶ  
 συνεξελαύνει τυτθὸν ὄντ' ἐν σπαργάνοις·  
 τραφέντα δ' αὖθις ἡ δίκη κατήγαγεν,  
 καὶ τοῦδε τάνδρ' ἡσάμην θυραῖος ὦν,  
 πᾶσαν ξυνάψας μηχανὴν δυσβουλίας.  
 1610 οὕτω καλὸν δὴ καὶ τὸ κατθανεῖν ἐμοί,  
 ἰδόντα τοῦτον τῆς δίκης ἐν ἔρκεσιν.  
 Χο. Αἰγισθ', ὑβρίζειν ἐν κακοῖσιν οὐ σέβω.  
 σὺ δ' ἄνδρα τόνδε φῆς ἐκὼν κατακτανεῖν,  
 μόνος δ' ἐποικτον τόνδε βουλευῆσαι φόνον;  
 1615 οὐ φημ' ἀλύξειν ἐν δίκῃ τὸ σὸν κᾶρα  
 δημορριφεῖς, σάφ' ἴσθι, λευσίμους ἀράς.  
 Αἰ. σὺ ταῦτα φωνεῖς νερτέρᾳ προσήμενος  
 κώπη, κρατούντων τῶν ἐπὶ ζυγῷ δορός;  
 γνώση γέρον ὦν ὡς διδάσκεσθαι βαρὺ  
 1620 τῷ τηλικούτῳ, σωφρονεῖν εἰρημένον.  
 δεσμοὶ δὲ καὶ τὸ γῆρας αἶ τε νήστιδες  
 δύαι διδάσκουσιν ἐξοχώταται φρενῶν  
 ἱατρομάντις, οὐχ ὀρᾶς ὀρῶν τάδε;  
 πρὸς κέντρα μὴ λάκτιζε, μὴ παίσας μογῆς.  
 1625 Χο. γύναι, σὺ τοὺς ἥκοντας ἐκ μάχης νέον -  
 οἰκουρὸς εὐνήν <τ'> ἀνδρὸς αἰσχύνουσ' ἅμα,  
 ἀνδρὶ στρατηγῷ τόνδ' ἐβούλευσας μόρον;  
 Αἰ. καὶ ταῦτα τᾶπη κλαυμάτων ἀρχηγενῆ.  
 Ὅρφεϊ δὲ γλῶσσαν τὴν ἐναντίαν ἔχεις.  
 1630 ὁ μὲν γὰρ ἤγε πάντα που φθογγῆς χαρᾶ,  
 σὺ δ' ἐξορίνας νηπίοις ὑλάγμασιν  
 ἄξι' κρατηθεὶς δ' ἡμερώτερος φανῆ.  
 Χο. ὡς δὴ σύ μοι τύραννος Ἀργείων ἔσῃ,  
 ὅς οὐκ, ἐπειδὴ τῷδ' ἐβούλευσας μόρον,  
 1635 δρᾶσαι τόδ' ἔργον οὐκ ἔτλης αὐτοκτόνως.  
 Αἰ. τὸ γὰρ δολῶσαι πρὸς γυναικὸς ἦν σαφές,  
 ἐγὼ δ' ὑποπτος ἐχθρὸς ἢ παλαιγενής.

ἐκ τῶν δὲ τοῦδε χρημάτων πειράσομαι  
 ἄρχειν πολιτῶν· τὸν δὲ μὴ πειθάνορα  
 1640 ζεύξω βαρείαις, οὔτι μὴ σειραφόρον  
 κριθῶντα πῶλον· ἄλλ' ὁ δυσφιλῆς σκότῳ  
 λιμὸς ξύνοικος μαλθακὸν σφ' ἐπόψεται.  
 Χο. τί δὴ τὸν ἄνδρα τόνδ' ἀπὸ ψυχῆς κακῆς  
 οὐκ αὐτὸς ἠνάριζες, ἀλλὰ σὺν γυνῇ  
 1645 χώρας μίασμα καὶ θεῶν ἐγχωρίων  
 ἔκτεινε; Ὁρέστης ἄρά που βλέπει φάος,  
 ὅπως κατελθὼν δεῦρο πρευμανεῖ τύχη  
 ἄμφοιν γένηται τοῖνδε παγκρατῆς φονεὺς;  
 Αἰ. ἀλλ' ἐπεὶ δοκεῖς τάδ' ἔρδειν καὶ λέγειν, γνώση τάχα·  
 1650 εἶα δὴ, φίλοι λοχῖται, τοῦργον οὐχ ἑκάς τόδε.  
 Χο. εἶα δὴ, ξίφος πρόκωπον πᾶς τις εὐτρεπιζέτω.  
 Αἰ. ἀλλὰ κἀγὼ μὴν πρόκωπος οὐκ ἀναίνομαι θανεῖν.  
 Χο. δεχομένοις λέγεις θανεῖν σε· τὴν τύχην δ' αἰρούμεθα.  
 Κλ. μηδαμῶς, ὧ φίλτατ' ἀνδρῶν, ἄλλα δράσωμεν κακά.  
 1655 ἀλλὰ καὶ τάδ' ἐξαμῆσαι πολλὰ δύστηνον θέρος·  
 πημονῆς δ' ἄλις γ' ὑπάρχει· μηδὲν αἵματώμεθα.  
 στείχετ' αἰδοῖοι γέροντες πρὸς δόμους, πεπρωμένοις  
 πρὶν παθεῖν εἰζαντες· ἄρκεῖν χρή τάδ' ὥς ἐπράξαμεν.  
 εἰ δέ τοι μόχθων γένοιτο τῶνδ' ἄλις, δεχοίμεθ' ἄν,  
 1660 δαίμονος χηλῇ βαρεῖα δυστυχῶς πεπληγμένοι.  
 ὧδ' ἔχει λόγος γυναικός, εἴ τις ἀξιοῖ μαθεῖν.  
 Αἰ. ἀλλὰ τούσδε μοι ματαίαν γλῶσσαν ὧδ' ἀπανθίσαι  
 κάκβαλεῖν ἔπη τοιαῦτα δαίμονος πειρωμένους,  
 σῶφρονος γνώμης δ' ἁμαρτεῖν τὸν κρατοῦντ' ἀρνουμένους·  
 1665 Χο. οὐκ ἂν Ἀργείων τόδ' εἴη, φῶτα προσσαίνειν κακόν.  
 Αἰ. ἀλλ' ἐγὼ σ' ἐν ὑστέραισιν ἡμέραις μέτειμ' ἔτι.  
 Χο. οὐκ, ἐὰν δαίμων Ὁρέστην δεῦρ' ἀπευθύνῃ μολεῖν.  
 Αἰ. οἶδ' ἐγὼ φεύγοντας ἄνδρας ἐλπίδας σιτουμένους.  
 Χο. πρᾶσσε, παιῖνου, μιαίνων τὴν δίκην, ἐπεὶ πάρα.  
 1670 Αἰ. ἴσθι μοι δώσων ἅποινα τῆσδε μωρίας χάριν.  
 Χο. κόμπασον θαρσῶν, ἀλέκτωρ ὥστε θηλείας πέλας.  
 Κλ. μὴ προτιμήσης ματαίων τῶνδ' ὑλαγμάτων· «ἐγὼ»  
 καὶ σὺ θήσομεν κρατοῦντε τῶνδε δωμάτων «καλῶς».



## Χοηφόροι - THE LIBATION BEARERS

### ΟΡΕΣΤΗΣ

Ἑρμῇ χθόνιε, πατρῷ' ἐποπτεύων κράτη,  
σωτήρ γενοῦ μοι ζύμμαχος τ' αἰτουμένω·  
ἦκω γὰρ ἐς γῆν τήνδε καὶ κατέρχομαι.

. . . . .  
τύμβου δ' ἐπ' ὄχθῳ τῷδε κηρύσσω πατρὶ  
5 κλύειν, ἀκοῦσαι. . . . .

. . . . .  
. . . πλόκαμον Ἰνάχῳ θρεπτήριον.  
τὸν δεύτερον δὲ τόνδε πενθητήριον

. . . . .  
οὐ γὰρ παρὼν ὤμωξα σόν, πάτερ, μόρον  
οὐδ' ἐξέτεινα χεῖρ' ἐπ' ἐκφορᾷ νεκροῦ.

. . . . .  
10 τί χρῆμα λεύσσω; τίς ποθ' ἦδ' ὁμήγυρις  
στείχει γυναικῶν φάρεσιν μελαγχίμοις  
πρέπουσα; ποίᾳ ξυμφορᾷ προσεικάσω;  
πότερα δόμοισι πῆμα προσκυρεῖ νέον;  
ἦ πατρὶ τῶμῳ τάσδ' ἐπεικάσας τύχῳ

15 χοᾶς φερούσας νερτέροις μειλίγματα;  
οὐδέν ποτ' ἄλλο· καὶ γὰρ Ἥλέκτραν δοκῶ  
στείχειν ἀδελφὴν τὴν ἐμὴν πένθει λυγρῷ  
πρέπουσαν. ὦ Ζεῦ, δός με τείσασθαι μόρον  
πατρός, γενοῦ δὲ σύμμαχος θέλων ἐμοί.

20 Πυλάδῃ, σταθῶμεν ἐκποδών, ὥς ἂν σαφῶς  
μάθω γυναικῶν ἥτις ἦδε προστροπή.

### ΧΟΡΟΣ

ἱαλτὸς ἐκ δόμων ἔβαν [στρ. α.  
χοᾶν προπομπὸς ὀξύχειρι σὺν κόπῳ.  
πρέπει παρῆς φοίνισσ' ἀμυγμοῖς

25 ὄνυχος ἄλοκι νεοτόμῳ,  
δι' αἰῶνος δ' ἰνυμοῖσι βόσκεται κέαρ.  
λινοφθόροι δ' ὑφασμάτων

λακίδες ἔφλαδον ὑπ' ἄλγεσιν,

30 πρόστερνοι στολμοὶ πέπλων ἀγελάστοις  
ξυμφοραῖς πεπληγμένων.

τορὸς γὰρ [Φοῖβος] ὀρθόθριξ δόμων [ἀντ. α.

ὀνειρόμαντις, ἐξ ὕπνου κότον πνέων,

ἁωρόνυκτον ἀμβόαμα

35 μυχόθεν ἔλακε περὶ φόβῳ,  
γυναικείοισιν ἐν δώμασιν βαρὺς πίτνων,

κριταὶ <τε> τῶνδ' ὀνειράτων

θεόθεν ἔλακον ὑπέγγυοι

40 μέμφεσθαι τοὺς γὰς νέρθεν περιθύμως

τοῖς κτανούσι τ' ἐγκοτεῖν.

τοιάνδε χάριν ἀχάριτον ἀπότροπον κακῶν, [στρ. β.

ἰὼ γαῖα μαῖα,

45 μωμένα μ' ἰάλλει

δύσθεος γυνά. φοβοῦ-

μαι δ' ἔπος τόδ' ἐκβαλεῖν.

τί γὰρ λύτρον πεσόντος αἵματος πέδοι;

ἰὼ πάνοιζυς ἐστία,

50 ἰὼ κατασκαφαὶ δόμων.

ἀνήλιοι βροτοστυγεῖς

δνόφοι καλύπτουσι δόμους

δεσποτᾶν θανάτοισι.

55 σέβας δ' ἄμαχον ἀδάματον ἀπόλεμον τὸ πρὶν [ἀντ. β.

δι' ὧτων φρενός τε

δαμίας περαῖνον

νῦν ἀφίσταται. φοβεῖ-

ται δέ τις. τὸ δ' εὐτυχεῖν,

60 τόδ' ἐν βροτοῖς θεός τε καὶ θεοῦ πλέον.

ροπή δ' ἐπισκοτεῖ δίκας

ταχεῖα τοῖς μὲν ἐν φάει,

τὰ δ' ἐν μεταίχμῳ σκότου

† μένει χρονίζοντ' ἄχη βρύει †

65 τοὺς δ' ἄκραντος ἔχει νύξ.

δι' αἵματ' ἐκποθένθ' ὑπὸ χθονὸς τροφοῦ [στρ. γ.

τίτας φόνος πέπηγεν οὐ διαρρύδαν.

διαλγῆς ἄτη διαφέρει



τὸν αἴτιον παναρκέτας νόσου βρύειν

70 [τοὺς δ' ἄκραντος ἔχει νύξ].

θιγόντι δ' οὔτι νυμφικῶν ἐδωλίων [ἀντ. γ.

ἄκος, πόροι τε πάντες ἐκ μιᾶς ὁδοῦ

ῥβαίνοντες τὸν χερομυσῇ

φόνον καθαίροντες ἴθυσαν μάταν.

75 ἐμοὶ δ' (ἀνάγκαν γὰρ ἀμφίπτωλιν [ἐπαφδ.

θεοὶ προσήνεγκαν· ἐκ γὰρ οἴκων

πατρῶων δούλιόν <μ'> ἐσάγαγον

αἴσαν) δίκαια καὶ μὴ δίκαια,

ῥπρέποντ' ἀρχὰς βίου,

80 βία φερομένων, ῥαινέσαι, πικρὸν φρενῶν  
στύγος κρατούσῃ. δακρύω δ' ὑφ' εἰμάτων ματαί-

οῖσι δεσποτᾶν τύχαις,

κρυφαίοις πένθεσιν παχγουμένη.

## ΗΛΕΚΤΡΑ

δμφαὶ γυναῖκες, δωμάτων εὐθήμονες,

85 ἐπεὶ πάρεστε τῆσδε προστροπῆς ἐμοὶ

πομποί, γένεσθε τῶνδε σύμβουλοι πέρι·

τί φῶ χέουσα τάσδε κηδεῖους χοάς;

πῶς εὐφρον' εἶπω, πῶς κατεύξωμαι πατρί;

πότερα λέγουσα παρὰ φίλης φίλῳ φέρειν

90 γυναικὸς ἀνδρί, τῆς ἐμῆς μητρὸς πάρα;

τῶνδ' οὐ πάρεστι θάρσος, οὐδ' ἔχω τί φῶ

χέουσα τόνδε πέλανον ἐν τύμβῳ πατρός.

ἢ τοῦτο φάσκω τοῦπος, ὥς νόμος βροτοῖς,

ἴσ' ἀντιδοῦναι τοῖσι πέμπουσιν τάδε

95 στέφη, δόσιν γε τῶν κακῶν ἐπαξίαν;

ἢ σῖγ' ἀτίμως, ὥσπερ οὖν ἀπώλετο

πατήρ, τάδ' ἐκχέασα, γάποτον χύσιν,

στείχω, καθάρμαθ' ὥς τις ἐκπέμψας, πάλιν

δικοῦσα τεῦχος ἀστροφόισιν ὄμμασιν;

100 τῆσδ' ἔστε βουλῆς, ὧ φίλαι, μεταίτιαι·

κοινὸν γὰρ ἔχθος ἐν δόμοις νομίζομεν.

μὴ κεύθετ' ἔνδον καρδίας φόβῳ τινός.

τὸ μόρσιμον γὰρ τόν τ' ἐλεύθερον μένει

καὶ τὸν πρὸς ἄλλης δεσποτούμενον χερός.

105 λέγοις ἄν, εἴ τι τῶνδ' ἔχεις ὑπέρτερον.

Χο. αἰδουμένη σοι βωμὸν ὡς τύμβον πατρὸς

λέξω, κελεύεις γάρ, τὸν ἐκ φρενὸς λόγον.

Ηλ. λέγοις ἄν, ὥσπερ ἠδέσω τάφον πατρός.

Χο. φθέγγου χέουσα σεμνά· τοῖσιν εὐφροσιν -

110 Ηλ. τίνας δὲ τούτους τῶν φίλων προσεννέπω;

Χο. πρῶτον μὲν αὐτὴν χῶστις Αἰγισθον στυγεῖ.

Ηλ. ἐμοί τε καὶ σοί τᾶρ' ἐπεύξομαι τάδε.

Χο. αὐτὴ σὺ ταῦτα μανθάνουσ' ἤδη φράσαι.

Ηλ. τίς οὖν ἔτ' ἄλλον τῇδε προστιθῶ στάσει;

115 Χο. μέμνησ' Ὀρέστου, κεί θυραῖός ἐσθ' ὅμως.

Ηλ. εἶ τοῦτο, κάφρένωσας οὐχ ἥκιστα με.

Χο. τοῖς αἰτίοις νυν τοῦ φόνου μεμνημένη -

Ηλ. τί φῶ; δίδασκ' ἄπειρον ἐξηγουμένη.

Χο. ἐλθεῖν τιν' αὐτοῖς δαίμον' ἢ βροτῶν τινα -

120 Ηλ. πότερα δικαστὴν ἢ δικηφόρον λέγεις;

Χο. ἀπλωστὶ φράζουσ', ὅστις ἀνταποκτενεῖ.

Ηλ. καὶ ταῦτά μοῦστιν εὐσεβῇ θεῶν πάρα;

Χο. πῶς δ' οὐ, τὸν ἐχθρὸν ἀνταμείβεσθαι κακοῖς;

165 Ηλ. κῆρυξ μέγιστε τῶν ἄνω τε καὶ κάτω,

ἄρηξον, Ἐρμῇ χθόνιε, κηρύξας ἐμοὶ

125 τοὺς γῆς ἔνερθε δαίμονας κλύειν ἐμὰς

εὐχάς, πατρώων δωμάτων ἐπισκόπους,

καὶ γαῖαν αὐτήν, ἣ τὰ πάντα τίκτεται

θρέψασά τ' αὖθις τῶνδε κῦμα λαμβάνει·

κἀγὼ χέουσα τάσδε χέρνιβας νεκροῖς

130 λέγω καλοῦσα πατέρ'· Ἐποίκτιρόν τ' ἐμέ,

φίλον τ' Ὀρέστην φῶς ἄναψον ἐν δόμοις.

πεπραμένοι γὰρ νῦν γέ πως ἀλώμεθα

πρὸς τῆς τεκούσης, ἄνδρα δ' ἀντηλλάξατο

Αἰγισθον, ὅσπερ σοῦ φόνου μεταίτιος.

135 κἀγὼ μὲν ἀντίδουλος· ἐκ δὲ χρημάτων

φεύγων Ὀρέστης ἐστίν, οἱ δ' ὑπερκόπως

ἐν τοῖσι σοῖς πόνοισι χλίουσιν μέγα.

ἐλθεῖν δ' Ὀρέστην δεῦρο σὺν τύχῃ τινὶ

κατεύχομαί σοι, καὶ σὺ κλυθί μου, πάτερ·

140 αὐτῇ τέ μοι δὸς σωφρονεστέραν πολὺ  
μητρὸς γενέσθαι χεῖρά τ' εὐσεβεστέραν.  
ἡμῖν μὲν εὐχὰς τάσδε, τοῖς δ' ἐναντίοις  
λέγω φανῆναί σου, πάτερ, τιμάορον,  
καὶ τοὺς κτανόντας ἀντικαθθανεῖν δίκη.

145 ταῦτ' ἐν μέσῳ τίθημι τῆς κακῆς ἀρᾶς,  
κείνοις λέγουσα τήνδε τὴν κακὴν ἀράν·  
ἡμῖν δὲ πομπὸς ἴσθι τῶν ἐσθλῶν ἄνω,  
σὺν θεοῖσι καὶ γῇ καὶ δίκη νικηφόρῳ.  
τοιαῖσδ' ἐπ' εὐχαῖς τάσδ' ἐπισπένδω χοάς.

150 ὑμᾶς δὲ κωκυτοῖς· ἐπανθίζειν νόμος,  
παιᾶνα τοῦ θανόντος ἐξαυδωμένας.

Χο. ἴετε δάκρυ καναχῆς ὀλόμενον  
ὀλομένῳ δεσπότη,  
πρὸς ἔρυμα τόδε κεδνῶν κακῶν τ'

155 ἀπότροπον, ἄγος ἀπεύχετον,  
κεχυμένων χοᾶν. κλύε δέ μοι, σέβας,  
κλύ', ὦ δέσποτ', ἐξ ἀμαυρᾶς φρενός.  
ὀτοτοτοτοτοτοῖ,

160 ἰώ, τίς δορυσθενῆς <εἶς> ἀνὴρ,  
ἀναλυτὴρ δόμων, Σκύθην τ' ἐν χεροῖν  
[παλίντον' ἐν ἔργῳ βέλη] πιπάλλων Ἄρη  
σχέδιά τ' αὐτόκωπα νωμῶν βέλη;  
Ηλ. ἔχει μὲν ἤδη γαπότους χοὰς πατήρ·  
νέου δὲ μύθου τοῦδε κοινωνήσατε.

Χο. λέγοις ἄν· ὀρχεῖται δὲ καρδία φόβῳ·

Ηλ. ὁρῶ τομαῖον τόνδε βόστρυχον τάφῳ.

Χο. τίνος ποτ' ἀνδρὸς ἢ βαθυζώνου κόρης;

170 Ηλ. εὐξύμβολον τόδ' ἐστὶ παντὶ δοξάσαι.

Χο. πῶς οὖν παλαιὰ παρὰ νεωτέρας μάθω;

Ηλ. οὐκ ἔστιν ὅστις πλὴν ἐμοῦ κείραιτό νιν.

Χο. ἐχθροὶ γὰρ οἷς προσῆκε πενθῆσαι τριχί.

Ηλ. καὶ μὴν ὅδ' ἐστὶ κάρτ' ἰδεῖν ὁμόπτερος -

175 Χο. ποίαις ἐθείραις; τοῦτο γὰρ θέλω μαθεῖν.

Ηλ. αὐτοῖσιν ἡμῖν κάρτα προσφερέης ἰδεῖν.

Χο. μῶν οὖν Ὀρέστου κρύβδα δῶρον ἦν τόδε;

Ηλ. μάλιστ' ἐκείνου βοστρύχοις προσείδεται.

Χο. καὶ πῶς ἐκεῖνος δεῦρ' ἐτόλμησεν μολεῖν;  
180 Ηλ. ἔπεμψε χαίτην κουρίμην χάριν πατρός.

Χο. οὐχ ἦσσον εὐδάκρυτά μοι λέγεις τάδε,  
εἰ τῆσδε χώρας μήποτε ψαύσει ποδί.

Ηλ. κάμοι προσέστη καρδία κλυδώνιον  
χολῆς, ἐπαίθην δ' ὥς διανταίῳ βέλει·

185 ἐξ ὁμμάτων δὲ δίψιοι πίπτουσί μοι  
σταγόνες ἄφαρκτοι δυσχίμου πλημυρίδος,  
πλόκαμον ἰδούσῃ τόνδε· πῶς γὰρ ἐλπίσω  
ἀστῶν τιν' ἄλλον τῆσδε δεσπόζειν φόβης;  
ἀλλ' οὐδὲ μὴν νιν ἢ κτανοῦς' ἐκείρατο,

190 ἐμὴ δὲ μήτηρ, οὐδαμῶς ἐπώνυμον  
φρόνημα παισὶ δύσθεον πεπαμένη.  
ἐγὼ δ' ὅπως μὲν ἄντικρυς τάδ' αἰνέσω,  
εἶναι τόδ' ἀγλαίσμμά μοι τοῦ φιλάτου  
βροτῶν Ὀρέστου - σαίνομαι δ' ὑπ' ἐλπίδος.

195 φεῦ.

εἶθ' εἶχε φωνὴν ἔμφρον' ἀγγέλου δίκην,  
ὅπως δίφροντις οὔσα μὴ 'κινυσσόμην,  
ἀλλ' ἢ σάφ' ἦναι τόνδ' ἀποπτύσαι πλόκον,  
εἶπερ γ' ἀπ' ἐχθροῦ κρατὸς ἦν τετμημένος,  
ἢ συγγενῆς ὦν εἶχε συμπενθεῖν ἐμοί,

200 ἄγαλμα τύμβου τοῦδε καὶ τιμὴν πατρός.  
ἀλλ' εἰδότας μὲν τοὺς θεοὺς καλούμεθα,  
οἴοισιν ἐν χειμῶσι ναυτίλων δίκην  
στροβούμεθ'· εἰ δὲ χρή τυχεῖν σωτηρίας,  
σμικροῦ γένοιτ' ἂν σπέρματος μέγας πυθμὴν.

205 καὶ μὴν στίβοι γε, δεύτερον τεκμήριον,  
ποδῶν ὅμοιοι τοῖς τ' ἐμοῖσιν ἐμφερεῖς.  
καὶ γὰρ δύ' ἐστὸν τῷδε περιγραφὰ ποδοῖν,  
αὐτοῦ τ' ἐκείνου καὶ συνεμπόρου τινός.  
πτέρναι τενόντων θ' ὑπογραφαὶ μετρούμεναι

210 εἰς ταὐτὸ συμβαίνουσι τοῖς ἐμοῖς στίβοις.  
πάρεστι δ' ὠδὶς καὶ φρενῶν καταφθορά.

## ΟΡΕΣΤΗΣ

εὖχου τὰ λοιπά, τοῖς θεοῖς τελεσφόρους

εὐχὰς ἐπαγγέλλουσα, τυγχάνειν καλῶς.

Ηλ. ἐπεὶ τί νῦν ἕκατι δαιμόνων κυρῶ;

215 Ορ. εἰς ὄψιν ἤκεις ὦνπερ ἐξηύχου πάλαι.

Ηλ. καὶ τίνα σύνοισθά μοι καλουμένη βροτῶν;

Ορ. σύνοιδ' Ὀρέστην πολλά σ' ἐκπαγλουμένην.

Ηλ. καὶ πρὸς τί δῆτα τυγχάνω κατευγμάτων;

Ορ. ὅδ' εἰμί· μὴ μάτεν' ἐμοῦ μᾶλλον φίλον.

220 Ηλ. ἀλλ' ἦ δόλον τιν', ὧ ξέν', ἀμφί μοι πλέκεις;

Ορ. αὐτὸς κατ' αὐτοῦ τᾶρα μηχανορραφῶ.

Ηλ. ἀλλ' ἐν κακοῖσι τοῖς ἐμοῖς γελᾶν θέλεις;

Ορ. κὰν τοῖς ἐμοῖς ἄρ', εἵπερ ἐν γε τοῖσι σοῖς.

Ηλ. ὥς ὄντ' Ὀρέστην τᾶρ' ἐγὼ σε προϋννέπω;

225 Ορ. αὐτὸν μὲν οὖν ὀρῶσα δυσμαθεῖς ἐμέ·  
κουρὰν δ' ἰδοῦσα τήνδε κηδεῖου τριχὸς  
ἰχνοσκοποῦσά τ' ἐν στίβοισι τοῖς ἐμοῖς  
ἀνεπτέρωθης κἀδόκεις ὀρᾶν ἐμέ.

σκέψαι, τομῇ προσθεῖσα βόστρυχον τριχὸς,

230 σαυτῆς ἀδελφοῦ σύμμετρον τῷ σῷ κάρα.  
ἰδοῦ δ' ὕφασμα τοῦτο, σῆς ἔργον χερὸς,  
σπάθης τε πληγὰς, ἐν δὲ θήρειον γραφήν -  
ἔνδον γενοῦ, χαρὰ δὲ μὴ 'κπλαγῆς φρένας·  
τοὺς φιλτάτους γὰρ οἶδα νῶν ὄντας πικρούς.

235 Ηλ. ὧ φίλτατον μέλημα δώμασιν πατρός,  
δακρυτὸς ἐλπίς σπέρματος σωτηρίου,  
ἀλκῇ πεποιθὼς δῶμ' ἀνακτήση πατρός.

ὧ τερπνὸν ὄμμα τέσσαρας μοίρας ἔχον  
ἐμοί, προσαιδᾶν δ' ἔστ' ἀναγκαίως ἔχον

240 πατέρα σε, καὶ τὸ μητρὸς ἐς σέ μοι ῥέπει  
στέργηθρον - ἡ δὲ πανδίκως ἐχθαίρεται -  
καὶ τῆς τυθείσης νηλεῶς ὁμοσπόρου·  
πιστὸς δ' ἀδελφὸς ἦσθ', ἐμοὶ σέβας φέρων  
μόνος· . . . . .

ἄμῳ Κράτος τε καὶ Δίκη σὺν τῷ τρίτῳ

245 πάντων μεγίστῳ Ζηνὶ συγγένοιτό μοι.

Ορ. Ζεῦ Ζεῦ, θεωρὸς τῶνδε πραγμάτων γενοῦ·  
ἰδοῦ δὲ γένναν εὖνιν αἵετοῦ πατρός,  
θανόντος ἐν πλεκταῖσι καὶ σπειράμασιν

δεινῆς ἐχίδνης. τοὺς δ' ἀπωρφανισμένους  
250 νῆστις πιέζει λιμός· οὐ γὰρ ἐντελεῖς  
θήραν πατρώαν προσφέρειν σκηνήμασιν.  
οὕτω δὲ κάμει τήνδε τ', Ἥλέκτραν λέγω,  
ἰδεῖν πάρεστί σοι, πατροστερῇ γόνον,  
ἄμφω φυγὴν ἔχοντε τὴν αὐτὴν δόμων.

255 καίτοι θυτῆρος καὶ σε τιμῶντος μέγα  
πατρὸς νεοσσοὺς τούσδ' ἀποφθείρας πόθεν  
ἕξεις ὁμοίας χειρὸς εὐθοῖνον γέρας;  
οὐτ' αἰετοῦ γένεθλ' ἀποφθείρας, πάλιν  
πέμπειν ἔχοις ἂν σήματ' εὐπειθῇ βροτοῖς·

260 οὐτ' ἀρχικός σοι πᾶς ὅδ' αὐανθεὶς πυθμὴν  
βωμοῖς ἀρήξει βουθύτοις ἐν ἡμασιν.  
κόμιζ', ἀπὸ σμικροῦ δ' ἂν ἄρειας μέγαν  
δόμον, δοκοῦντα κάρτα νῦν πεπτωκέναι.  
Χο. ὦ παῖδες, ὦ σωτῆρες ἐστίας πατρός,

265 σιγᾷθ', ὅπως μὴ πεύσεται τις, ὦ τέκνα,  
γλώσσης χάριν δὲ πάντ' ἀπαγγελεῖ τάδε  
πρὸς τοὺς κρατοῦντας· οὗς ἴδοιμ' ἐγὼ ποτε  
θανόντας ἐν κηκίδι πισσῆρει φλογός.

Ορ. οὗτοι προδώσει Λοξίου μεγασθενῆς

270 χρησμός κελεύων τόνδε κίνδυνον περᾶν,  
κάξορθιάζων πολλὰ καὶ δυσχειμέρους  
ἄτας ὕφ' ἥπαρ θερμὸν ἐξασδόμενος,  
εἰ μὴ μέτειμι τοῦ πατρὸς τοὺς αἰτίους  
τρόπον τὸν αὐτόν, ἀνταποκτεῖναι λέγων,

275 ἀποχρημάτοισι ζημίαις ταυρούμενον  
αὐτόν δ' ἔφασκε τῇ φίλῃ ψυχῇ τάδε  
τείσειν μ' ἔχοντα πολλὰ δυστερπῇ κακά.  
τὰ μὲν γὰρ ἐκ γῆς δυσφρόνων μηνίματα  
βροτοῖς πιφάυσκων εἶπε τάσδε νῶν νόσους,

280 σαρκῶν ἐπαμβατῆρας ἀγρίαις γνώθοις,  
λιχῆνας ἐξέσθοντας ἀρχαίαν φύσιν·  
λευκάς δὲ κόρσας τῇδ' ἐπαντέλλειν νόσῳ·  
ἄλλας τ' ἐφώνει προσβολὰς Ἑρινύων  
ἐκ τῶν πατρώων αἱμάτων τελουμένας·

285 ὀρῶντα λαμπρόν, ἐν σκότῳ νωμῶντ' ὀφρύν,  
τὸ γὰρ σκοτεινὸν τῶν ἐνεργέων βέλος  
ἐκ προστροπαίων ἐν γένει πεπτωκότων,  
καὶ λύσσα καὶ μάταιος ἐκ νυκτῶν φόβος  
κινεῖ ταράσσει καὶ διωκᾷ πόλεως

290 χαλκηλάτῳ πλάστιγγι λυμανθὲν δέμας.  
καὶ τοῖς τοιούτοις οὔτε κρατῆρος μέρος  
εἶναι μετασχεῖν, οὐ φιλοσπόνδου λιβός,  
βωμῶν τ' ἀπείργειν οὐχ ὀρωμένην πατρὸς  
μῆνιν· δέχεσθαι <δ'> οὔτε συλλύειν τινά,

295 πάντων δ' ἄτιμον κᾶφιλον θνήσκειν χρόνῳ  
κακῶς ταριχευθέντα παμφθάρτῳ μόρῳ.  
τοιοῖσδε χρησιμοῖς ἄρα χρὴ πεποιθέναι;  
κεῖ μὴ πέποιθα, τοῦργον ἔστ' ἐργαστέον.  
πολλοὶ γὰρ εἰς ἐν συμπίτνουσιν ἴμεροι,

300 θεοῦ τ' ἐφετμαὶ καὶ πατρὸς πένθος μέγα,  
καὶ πρὸς πιέζει χρημάτων ἀχηνία,  
τὸ μὴ πολίτας εὐκλεεστάτους βροτῶν,  
Τροίας ἀναστατῆρας εὐδόξῳ φρενί,  
δυοῖν γυναικοῖν ᾧδ' ὑπηκόους πέλειν.

305 θήλεια γὰρ φρήν· †εἰ δὲ μή, τάχ' εἴσεται.  
Χο. ἀλλ' ᾧ μεγάλαι Μοῖραι, Διόθεν  
τῇδε τελευτᾶν,  
ἧ τὸ δίκαιον μεταβαίνει.

ἀντὶ μὲν ἐχθρᾶς γλώσσης ἐχθρὰ

310 γλῶσσα τελείσθω· τοῦφειλόμενον  
πράσσουσα Δίκη μέγ' αὐτεῖ·  
ἀντὶ δὲ πληγῆς φονίας φονίαν  
πληγὴν τινέτω. δράσαντα παθεῖν,  
τριγέρων μῦθος τάδε φωνεῖ.

315 Ὁρ. ᾧ πάτερ αἰνόπατερ, τί σοι [στρ. α.  
φάμενος ἢ τί ῥέξας  
τύχοιμ' ἂν ἔκαθεν οὐρίσας,  
ἐνθα σ' ἔχουσιν εὐναί,  
σκότῳ φάος ἀντίμοιρον;

320 χάριτες δ' ὁμοίως  
κέκλινται γόος εὐκλεῆς

†προσθοδόμοις Ἀτρεΐδαις.

Χο. τέκνον, φρόνημα τοῦ θανόντος οὐ δαμά- [στρ. β.

325 ζει πυρὸς μαλερὰ γνάθος,

φαίνει δ' ὕστερον ὀργάς·

ὁτοτύζεται δ' ὁ θνήσκων,

ἀναφαίνεται δ' ὁ βλάπτων.

πατέρων δὲ καὶ τεκόντων

330 γόος ἔνδικος ματεύει,

τὸ πᾶν ἀμφιλαφῆς ταραχθεῖς.

Ηλ. κλυθὶ νυν, ὦ πάτερ, ἐν μέρει [ἀντ. α.

πολυδάκρυτα πένθη.

δίπαις τοί σ' ἐπιτύμβιος

335 θρῆνος ἀναστενάζει.

τάφος δ' ἰκέτας δέδεκται

φυγάδας θ' ὁμοίως.

τί τῶνδ' εὖ, τί δ' ἄτερ κακῶν;

οὐκ ἀτρίακτος ἄτα;

340 Χο. ἀλλ' ἔτ' ἂν ἐκ τῶνδε θεὸς χρήζων

θείη κελάδους εὐφθογοτέρους·

ἀντὶ δὲ θρήνων ἐπιτυμβιδίων

παιῶν μελάθροις ἐν βασιλείοις

νεοκρᾶτα φίλον κομίσειεν.

345 Ορ. εἰ γὰρ ὑπ' Ἰλίου [στρ. γ.

πρὸς τινος Λυκίων, πάτερ,

δορίτμητος κατηναρίσθης·

λιπὼν ἂν εὐκλειαν ἐν δόμοισιν

τέκνων τ' ἐν κελεύθοις

350 ἐπιστρεπτὸν αἰῶ

κτίσας πολύχωστον ἂν εἶχες

τάφον διαποντίου γᾶς,

δώμασιν εὐφόρητον -

Χο. φίλος φίλοισι τοῖς ἐκεῖ καλῶς θανοῦ- [ἀντ. β.

355 σιν, κατὰ χθονὸς ἐμπρέπων

σεμνότιμος ἀνάκτωρ,

πρόπολός τε τῶν μεγίστων

χθονίων ἐκεῖ τυράννων·

360 βασιλεὺς γὰρ ἦσθ', ὄφρ' ἔζης,



μόριμον λάχος πιπλάντων  
 χεροῖν πεισιβρότῳ τε βάκτρῳ.  
 Ηλ. μηδ' ὑπὸ Τρωίας [ἀντ. γ.  
 τείχεσι φθίμενος, πάτερ,  
 365 μετ' ἄλλῳ δουρικμητι λαῶ  
 παρὰ Σκαμάνδρου πόρον τεθάφθαι·  
 πάρος δ' οἱ κτανόντες  
 νιν οὕτως δαμῆναι,  
 ἔϊν' ἦν» θανατηφόρον αἶσαν  
 370 πρόσω τινὰ πυνθάνεσθαι  
 τῶνδε πόνων ἄπειρον.  
 Χο. ταῦτα μέν, ὦ παῖ, κρείσσονα χρυσοῦ,  
 μεγάλης δὲ τύχης καὶ ὑπερβορέου  
 μείζονα φωνεῖς· δύνασαι γάρ.  
 375 ἀλλὰ διπλῆς γὰρ τῆσδε μαράγνης  
 δοῦπος ἰκνεῖται· τῶν μὲν ἄρωγοὶ  
 κατὰ γῆς ἦδη, τῶν δὲ κρατούντων  
 χέρρες οὐχ ὅσαι †στυγερῶν τούτων·  
 παισὶ δὲ μᾶλλον γεγένηται.  
 380 Ορ. τοῦτο διαμπερὲς οὔς [στρ. δ.  
 ἴκεθ' ἅπερ τε βέλος.  
 Ζεῦ Ζεῦ, κάτωθεν ἀμπέμπων  
 ὑστερόποινον ἄταν,  
 βροτῶν τλάμονι καὶ πανούργῳ  
 385 χειρί, τοκεῦσι δ' ὅμως τελεῖται.  
 Χο. ἐφυμνῆσαι γένοιτό μοι πυκά- [στρ. ε.  
 εντ' ὀλολυγμὸν ἀνδρὸς  
 θεινομένου, γυναικὸς τ'  
 ὀλλυμένας· τί γὰρ κεύ-  
 θω †φρενὸς θεῖον ἔμπας †  
 390 ποτᾶται, πάροιθεν δὲ πρῶρας  
 δριμύς ἄηται κραδίας  
 θυμός, ἔγκοτον στύγος.  
 Ηλ. καὶ πότ' ἂν ἀμφιθαλῆς [ἀντ. δ.  
 395 Ζεὺς ἐπὶ χειῖρα βάλοι,  
 φεῦ φεῦ, κάρανα δαίξας;  
 πιστὰ γένοιτο χώρα.

δίκαν [δ'] ἐξ ἀδίκων ἀπαιτῶ.

κλῦτε δὲ Γᾶ χθονίων τε τιμαί.

400 Χο. ἀλλὰ νόμος μὲν φονίας σταγόνας  
χυμένας ἐς πέδον ἄλλο προσαιτεῖν  
αἶμα· βοᾷ γὰρ λοιγὸς Ἑρινὺν  
παρὰ τῶν πρότερον φθιμένων ἄτην  
έτέραν ἐπάγουσαν ἐπ' ἄτη.

405 Ορ. πόποι δᾶ νερτέρων τυραννίδες, [στρ. ζ.  
ἴδετε πολυκρατεῖς ἀραὶ φθινομένων,  
ἴδεσθ' Ἀτρειδᾶν τὰ λοιπ' ἀμηχάνως  
ἔχοντα καὶ δωμάτων ἄτιμα. πᾶ  
τις τράποιτ' ἄν, ὦ Ζεῦ;

410 Χο. πέπαλται δαυτέ μοι φίλον κέαρ [ἀντ. ε.  
τόνδε †κλύουσαν οἶκτον.  
καὶ τότε μὲν δύσελπις,  
σπλάγχχνα δέ μοι κελαιοῦ-  
ται πρὸς ἔπος κλυούσα.

415 ὅταν δ' αὖτ' ἐπαλκῇ σ' ὀρώ, ρεῖ'  
«ἐλπίς» ἀπέστασεν ἄχος  
†πρὸς τὸ φανεῖσθαι †μοι καλῶς.  
Ηλ. τί δ' ἂν φάντες τύχοιμεν; ἢ τάπερ [ἀντ. ζ.  
πάθομεν ἄχα πρὸς γε τῶν τεκομένων;

420 πάρεστι σαίνειν, τὰ δ' οὔτι θέλγεται.  
λύκος γὰρ ὥστ' ὠμόφρων ἄσαντος ἐκ  
ματρός ἐστι θυμός.  
Χο. ἔκοψα κομμὸν Ἄριον ἔν τε Κισσίας [στρ. η.  
νόμοις ἠλεμιστρίας,

425 ἀπρικτόπληκτα πολυπάλακτα δ' ἦν ἰδεῖν  
ἐπασσυτεροτριβῇ τὰ χερὸς ὀρέγματα,  
ἄνωθεν ἀνέκαθεν, κτύπῳ δ' ἐπιρροθεῖ  
κροτητὸν ἄμὸν καὶ πανάθλιον κάρα.  
Ηλ. ἰὼ ἰὼ δαΐα [στρ. θ.

430 πάντολμε μᾶτερ, δαΐαις ἐν ἐκφοραῖς  
ἄνευ πολιτᾶν ἄνακτ',  
ἄνευ δὲ πενθημάτων  
ἔτλης ἀνοίμωκτον ἄνδρα θάψαι.  
Ορ. τὸ πᾶν ἀτίμως ἔλεξας, οἴμοι. [στρ. ι.

435 πατὴρ δ' ἀτίμωσιν ἄρα τείσει,  
ἕκατι μὲν δαιμόνων,  
ἕκατι δ' ἀμᾶν χερῶν.

ἔπειτ' ἐγὼ νοσφίσας ὀλοίμαν.

Χο. ἐμασχαλίσθη δέ γ', ὥς τόδ' εἰδῆς, [ἀντ. ι.

440 ἔπρασσε δ' ἅπερ νιν ὧδε θάπτει,  
μόρον κτίσαι μωμένα  
ἄφερτον αἰῶνι σῶ.

κλύεις πατρώους δῦας ἀτίμους.

Ηλ. λέγεις πατῶν μόρον· ἐγὼ δ' ἀπεστάτουν [ἀντ. η.

445 ἄτιμος, οὐδὲν ἀξία.

μυχῶ δ' ἄφερκτος πολυσινοῦς κυνὸς δίκαν

ἐτοιμότερα γέλωτος ἀνέφερον λίβη,

χέουσα πολύδακρυν γόον κεκρυμμένα.

450 τοιαῦτ' ἀκούων ἐν φρεσὶν γράφου, πάτερ.

Χο. γράφου· δι' ὧτων δὲ συν- [ἀντ. θ.

τέτραινε μῦθον ἡσύχῳ φρενῶν βάσει.

τὰ μὲν γὰρ οὕτως ἔχει,

τὰ δ' αὐτὸς ὀργᾷ μαθεῖν.

455 πρέπει δ' ἀκάμπτῳ μένει καθήκειν.

Ορ. σέ τοι λέγω, ξυγγενοῦ, πάτερ, φίλοις. [στρ. κ.

Ηλ. ἐγὼ δ' ἐπιφθέγγομαι κεκλαυμένα.

Χο. στάσις δὲ πάγκοινος ἅδ' ἐπιρροθεῖ·

ἄκουσον ἐς φάος μολών,

460 ξὺν δὲ γενοῦ πρὸς ἐχθρούς.

Ορ. Ἄρης Ἄρει ξυμβαλεῖ, Δίκη Δίκα. [ἀντ. κ.

Ηλ. ἰὼ θεοί, κραίνεται ἐνδίκως <λιτάς>.

Χο. τρόμος μ' ὑφέρπει κλύουσιν εὐγμάτων.

τὸ μόρσιμον μένει πάλαι,

465 εὐχομένοις δ' ἂν ἔλθοι.

- ὧ πόνος ἐγγενῆς [στρ. λ.

καὶ παράμουςος ἄτας

αἱματόεσσα πλαγά.

ἰὼ δύστον· ἄφερτα κήδη·

470 ἰὼ δυσκατάπαυστον ἄλγος.

- δώμασιν ἔμμοτον [ἀντ. λ.

τῶνδ' ἄκος, οὐδ' ἀπ' ἄλλων

ἔκτοθεν, ἀλλ' ἀπ' αὐτῶν,  
δι' ὤμῶν ἔριν αἵματηράν.

475 θεῶν <τῶν> κατὰ γᾶς ὄδ' ὕμνος.  
- ἀλλὰ κλύοντες, μάκαρες χθόνιοι,  
τῆσδε κατευχῆς πέμπετ' ἄρωγὴν  
παισὶν προφρόνως ἐπὶ νίκη.

Ορ. πάτερ, τρόποισιν οὐ τυραννικοῖς θανών,  
480 αἰτουμένῳ μοι δὸς κράτος τῶν σῶν δόμων.

Ηλ. κἀγώ, πάτερ, τοιάδε· σοῦ χρεία μ' ἔχει  
ῥ'φυγεῖν μέγαν προσθεῖσαν Αἰγίσθῳ †. . .

Ορ. οὕτω γὰρ ἂν σοι δαῖτες ἔννομοι βροτῶν  
κτιζοῖατ'· εἰ δὲ μή, παρ' εὐδείπνοις ἔσῃ

485 ἄτιμος ἐμπύροισι κνισωτοῖς χθονός.  
Ηλ. κἀγὼ χοάς σοι τῆς ἐμῆς παγκληρίας  
οἶσω πατρώων ἐκ δόμων γαμηλίους·  
πάντων δὲ πρῶτον τόνδε πρεσβεύσω τάφον.

Ορ. ὦ γαῖ', ἄνες μοι πατέρ' ἐποπτεῦσαι μάχην.

490 Ηλ. ὦ Περσέφασσα, δὸς δέ γ' εὖμορφον κράτος.

Ορ. μέμνησο λουτρῶν οἷς ἐνοσφίσθης, πάτερ.

Ηλ. μέμνησο δ' ἀμφίβληστρον ὥς ἐκαίνισαν -

Ορ. πέδαις δ' ἀχαλκεύτοις ἐθηρεύθης, πάτερ -

Ηλ. αἰσχυρῶς τε βουλευτοῖσιν ἐν καλύμμασιν.

495 Ορ. ἄρ' ἐξεγείρη τοῖσδ' ὀνειδέσιν, πάτερ;

Ηλ. ἄρ' ὀρθὸν αἶρεις φίλτατον τὸ σὸν κára;

Ορ. ἦτοι δίκην ἱαλλε σύμμαχον φίλοις,

ἦ τὰς ὁμοίας ἀντίδος λαβὰς λαβεῖν,

εἵπερ κρατηθεῖς γ' ἀντινικῆσαι θέλεις.

500 Ηλ. καὶ τῆσδ' ἄκουσον λοισθίου βοῆς, πάτερ·

ιδὼν νεοσσοῦς τούσδ' ἐφημένους τάφῳ,

οἵκτιρε θῆλυν ἄρσενός θ' ὁμοῦ γόνον.

Ορ. καὶ μὴ 'ξαλείψης σπέρμα Πελοπιδῶν τόδε,

οὕτω γὰρ οὐ τέθνηκας οὐδέ περ θανών.

505 [παῖδες γὰρ ἀνδρὶ κληδόνες σωτήριοι

θανόντι· φελλοὶ δ' ὥς ἄγουσι δίκτυον,

τὸν ἐκ βυθοῦ κλωστήρα σῶζοντες λίνου.]

Ηλ. ἄκου', ὑπὲρ σοῦ τοιάδ' ἔστ' ὀδύρματα,

αὐτὸς δὲ σῶζῃ τόνδε τιμήσας λόγον.

510 Χο. καὶ μὴν ἀμεμφῇ τόνδ' ἐτείνατον λόγον,  
τίμημα τύμβου τῆς ἀνοιμώκτου τύχης.

τὰ δ' ἄλλ', ἐπειδὴ δρᾶν κατώρθωσαι φρενί,  
ἔρδοις ἂν ἤδη δαίμονος πειρώμενος.

Ορ. ἔσται· πυθέσθαι δ' οὐδέν ἐστ' ἔξω δρόμου,

515 πόθεν χοῶς ἔπεμψεν, ἐκ τίνος λόγου  
μεθύστερον τιμῶσ' ἀνήκεστον πάθος;  
θανόντι δ' οὐ φρονοῦντι δειλαία χάρις  
ἐπέμπετ'· οὐκ ἔχοιμ' ἂν εἰκάσαι τάδε  
τὰ δῶρα, μείω δ' ἐστὶ τῆς ἀμαρτίας.

520 τὰ πάντα γάρ τις ἐκχέας ἀνθ' αἵματος  
ένός - μάτην ὁ μόχθος· ὧδ' ἔχει λόγος.  
θέλοντι δ', εἴπερ οἴσθ', ἐμοὶ φράσον τάδε.

Χο. οἶδ', ὧ τέκνον, παρῇ γάρ· ἐκ τ' ὀνειράτων  
καὶ νυκτιπλάγκτων δειμάτων πεπαλμένη

525 χοῶς ἔπεμψε τάσδε δύσθεος γυνή.

Ορ. ἦ καὶ πέπτυσθε τοῦναρ, ὥστ' ὀρθῶς φράσαι;

Χο. τεκεῖν δράκοντ' ἔδοξεν, ὥς αὐτὴ λέγει.

Ορ. καὶ ποῖ τελευτᾷ καὶ καρανοῦται λόγος;

Χο. ἐν σπαργάνοισι παιδὸς ὀρμίσαι δίκην.

530 Ορ. τίνος βορᾶς χρήζοντα, νεογενὲς δάκος;

Χο. αὐτὴ προσέσχε μαστὸν ἐν τῶνείρατι.

Ορ. καὶ πῶς ἄτρωτον οὐθαρ ἦν ὑπὸ στύγους;

Χο. ὥστ' ἐν γάλακτι θρόμβον αἵματος σπάσαι.

Ορ. οὗτοι μάταιον· ἀνδρὸς ὄψανον πέλει.

535 Χο. ἦ δ' ἐξ ὕπνου κέκλαγεν ἐπτοημένη.

πολλοὶ δ' ἀνῆθον, ἐκτυφλωθέντες σκότῳ,

λαμπτήρες ἐν δόμοισι δεσποίνης χάριν·

πέμπει δ' ἔπειτα τάσδε κηδεῖους χοῶς,

ἄκος τομαῖον ἐλπίσασα πημάτων.

540 Ορ. ἀλλ' εὐχομαι γῇ τῇδε καὶ πατρὸς τάφῳ

τοῦνειρον εἶναι τοῦτ' ἐμοὶ τελεσφόρον.

κρίνω δέ τοί νιν ὥστε συγκόλλως ἔχειν.

εἰ γὰρ τὸν αὐτὸν χῶρον ἐκλιπὼν ἐμοὶ

οὐφίς ἐπ' ἀμὰ σπάργαν' ᾗ ἡπλείζετο,

545 καὶ μαστὸν ἀμφέχασκ' ἐμὸν θρεπτήριον,

θρόμβῳ τ' ἔμειξεν αἵματος φίλον γάλα,

ἢ δ' ἀμφὶ τάρβει τῷδ' ἐπώμωξεν πάθει,  
δεῖ τοί νιν, ὥς ἔθρεψεν ἔκπαγλον τέρας,  
θανεῖν βιαίως· ἐκδρακοντωθεὶς δ' ἐγὼ

550 κτείνω νιν, ὥς τοῦναιρον ἐννέπει τόδε.

Χο. τερασκόπον δὴ τῶνδ' σ' αἰροῦμαι πέρι,  
γένοιτο δ' οὕτως. τᾶλλα δ' ἐξηγοῦ φίλοις,  
τοὺς μὲν τι ποιεῖν, τοὺς δὲ μὴ τι δρᾶν λέγων.

Ορ. ἀπλοῦς ὁ μῦθος· τήνδε μὲν στείχειν ἔσω,

555 αἰνῶ δὲ κρύπτειν τάσδε συνθήκας ἐμάς,

ὥς ἂν δόλῳ κτείναντες ἄνδρα τίμιον  
δόλῳ γε καὶ ληφθῶσιν, ἐν ταύτῳ βρόχῳ  
θανόντες, ἧ καὶ Λοξίας ἐφήμισεν,  
ἄναξ Ἀπόλλων, μάντις ἀψευδὴς τὸ πρὶν.

560 ξένῳ γὰρ εἰκώς, παντελῇ σαγὴν ἔχων,

ἧξω σὺν ἀνδρὶ τῷδ' ἐφ' ἐρκείους πύλας  
Πυλάδῃ, ξένος τε καὶ δορυξενος δόμων.

ἄμφω δὲ φωνὴν ἥσομεν Παρνησίδα,  
γλώσσης αὐτὴν Φωκίδος μιμουμένω.

565 καὶ δὴ θυρωρῶν οὕτις ἂν φαιδρᾷ φρενὶ

δέξαιτ', ἐπειδὴ δαιμονᾷ δόμος κακοῖς·  
μενοῦμεν οὕτως ὥστ' ἐπεικάζειν τινὰ  
δόμοις παραστείχοντα καὶ τὰδ' ἐννέπειν·  
‘τί δὴ πύλῃσι τὸν ἰκέτην ἀπείργεται

570 Αἴγισθος, εἶπερ οἶδεν ἔνδημος παρών;’

εἰ δ' οὖν ἀμείψω βαλὼν ἐρκείων πυλῶν  
κάκεινον ἐν θρόνοισιν εὐρήσω πατρός,  
ἧ καὶ μολὼν ἔπειτά μ' οἱ κατὰ στόμα  
ἐρεῖ, σάφ' ἴσθι, καὶ κατ' ὀφθαλμοὺς καλεῖν,

575 πρὶν αὐτὸν εἰπεῖν ‘ποδαπὸς ὁ ξένος;’ νεκρὸν

θήσω, ποδώκει περιβαλὼν χαλκεύματι.

φόνου δ' Ἑρινὺς οὐχ ὑπεσπανισμένη  
ἄκρατον αἷμα πίεται τρίτην πόσιν.

νῦν οὖν σὺ μὲν φύλασσε τὰν οἶκῳ καλῶς,

580 ὅπως ἂν ἀρτίκολλα συμβαίνειν τάδε·

ὕμῃν δ' ἐπαινῶ γλῶσσαν εὖφημον φέρειν,  
σιγᾶν θ' ὅπου δεῖ καὶ λέγειν τὰ καίρια.

τὰ δ' ἄλλα τούτῳ δεῦρ' ἐποπτεῦσαι λέγω,

ξιφηφόρους ἀγῶνας ὀρθώσαντί μοι.

585 Χο. πολλὰ μὲν γὰρ τρέφει [στρ. α.

δεινὰ δειμάτων ἄχη,

πόντιαί τ' ἀγκάλαι κνωδάλων

ἀνταίων βρύουσι, [πλά-

θουσι] βλαστοῦσι καὶ πεδαίχμιοι

590 λαμπάδες πεδάοροι,

πτανὰ τε καὶ πεδοβάμονα κἀνεμόεντ' ἄν

αιγίδων φράσαι κότον.

ἄλλ' ὑπέρτολμον ἄν- [ἀντ. α.

595 δρὸς φρόνημα τίς λέγοι

καὶ γυναικῶν φρεσὶν τλημόνων

παντόλμους ἔρωτας, ἄ-

ταισι συννόμους βροτῶν;

συζύγους δ' ὁμαυλίας

600 θηλυκρατῆς ἀπέρωτος ἔρωσ παρανικᾷ

κνωδάλων τε καὶ βροτῶν.

ἴστω δ' ὅστις οὐχ ὑπόπτερος [στρ. β.

φροντίσιν ἴδαεις

τὰν ἅ παιδολυ-

μὰς τάλαινα Θεστιᾶς

605 μήσατο,

πυρδαῖ τινὰ πρόνοιαν,

καταίθουσα παιδὸς δαφοινὸν

δαλὸν ἥλικ', ἐπεὶ μολῶν

ματρόθεν κελάδησε,

610 ξύμμετρόν τε διαὶ βίου

μοιρόκραντον ἐς ἡμᾶρ.

ἄλλαν δ' ἦν τιν' ἐν λόγοις στυγεῖν [ἀντ. β.

φοινίαν Σκύλλαν,

ἅτ' ἐχθρῶν ὕπερ

615 φῶτ' ἀπώλεσεν φίλον,

Κρητικοῖς

χρυσεοδμήτοισιν ὄρμοις

πιθήσασα, δώροισι Μίνω,

Νῆσον ἀθανάτας τριχὸς

620 νοσφίσασα προβούλως

πνέονθ' ἅ κυνόφρων ὕπνω·  
 κιγχάνει δέ νιν Ἑρμῆς.  
 ἐπεὶ δ' ἐπεμνησάμην ἀμειλίχων [στρ. γ.  
 πόνων - † ἀκαίρως δὲ δυσφιλὲς γαμή-  
 625 λευμ' ἀπεύχετον δόμοις  
 γυναικοβούλους τε μήτιδας φρενῶν  
 ἐπ' ἀνδρὶ τευχεςφόρῳ  
 ἐπ' ἀνδρὶ δῆοις ἐπικότῳ σέβας †  
 τίων [δ'] ἀθήρμαντον ἐστίαν δόμων,  
 630 γυναικείαν ἄτολμον αἰχμάν.  
 κακῶν δὲ πρεσβεύεται τὸ Λήμνιον [ἀντ. γ.  
 λόγῳ· γοᾶται δὲ δημόθεν κατὰ-  
 πτυστον· ἥκασεν δέ τις  
 τὸ δεινὸν αὖ Λημνίοισι πῆμασιν.  
 635 θεοστυγῆτῳ δ' ἄγει  
 βροτῶν ἀτιμωθὲν οἷχεται γένος.  
 σέβει γὰρ οὐτίς τὸ δυσφιλὲς θεοῖς.  
 τί τῶνδ' οὐκ ἐνδίκως ἀγείρω;  
 τὸ δ' ἄγχι πλευμόνων ξίφος [στρ. δ.  
 640 διανταίαν ὀξυπευκὲς οὐτᾶ,  
 διαὶ Δίκας - τὸ μὴ θέμις - [γὰρ οὐ]  
 λᾶξ πέδοι πατουμένας,  
 τὸ πᾶν Διὸς σέβας παρεκ-  
 645 βάντας οὐ θεμιστῶς.  
 Δίκας δ' ἐρείδεται πυθμὴν· [ἀντ. δ.  
 προχαλκεύει δ' Αἴσα φασγανουργός·  
 τέκνον δ' ἐπεισφέρει δόμοις  
 αἱμάτων παλαιτέρων  
 650 τίνειν μύσος χρόνῳ κλυτὰ  
 βυσσόφρων Ἑρινύς.  
 Ορ. παῖ παῖ, θύρας ἄκουσον ἐρκείας κτύπον.  
 τίς ἔνδον; ὦ παῖ, παῖ, μάλ' αὖ, τίς ἐν δόμοις;  
 655 τρίτον τόδ' ἐκπέραμα δωμάτων καλῶ,  
 εἴπερ φιλόξεν' ἐστὶν Αἰγίσθου διαί.

## ΟΙΚΕΤΗΣ

εἶέν, ἀκούω· ποδαπὸς ὁ ξένος; πόθεν;



Ορ. ἄγγελλε τοῖσι κυρίοισι δωμάτων,  
πρὸς οὐσπερ ἦκω καὶ φέρω καινοὺς λόγους.

660 τάχυνε δ', ὥς καὶ νυκτὸς ἄρμ' ἐπείγεται  
σκοτεινόν, ὥρα δ' ἐμπόρους μεθίεναι  
ἄγκυραν ἐν δόμοισι πανδόκοις ξένων.

ἐξελθέτω τις δωμάτων τελεσφόρος,  
γυνὴ †τόπαρχος - ἄνδρα δ' εὐπρεπέστερον·

665 αἰδῶς γὰρ ἐν λέσχησιν οὔσ' ἐπαργέμους  
λόγους τίθησιν· εἶπε θαρσήςας ἀνὴρ  
πρὸς ἄνδρα κάσήμενεν ἐμφανὲς τέκμαρ.

### ΚΛΥΤΑΙΜΗΣΤΡΑ

ξένοι, λέγοιτ' ἂν εἴ τι δεῖ· πάρεστι γὰρ  
ὀποῖάπερ δόμοισι τοῖσδ' ἐπείκوتا,

670 καὶ θερμὰ λουτρὰ καὶ πόνων θελκτηρία  
στρωμνὴ, δικαίων τ' ὁμμάτων παρουσία.

εἰ δ' ἄλλο πρᾶξαι δεῖ τι βουλιώτερον,  
ἀνδρῶν τόδ' ἐστὶν ἔργον, οἷς κοινώσομεν.

Ορ. ξένος μὲν εἰμι Δαυλιεὺς ἐκ Φωκέων·

675 στείχοντα δ' αὐτόφορτον οἰκεία σαγῇ  
εἰς Ἄργος, ὥσπερ δεῦρ' ἀπεζύγην πόδας,

ἀγνώς πρὸς ἀγνώτ' εἶπε συμβαλὼν ἀνὴρ,  
ἐξιστορήσας καὶ σαφηνίσας ὁδόν,

Στροφίος ὁ Φωκεύς· πεύθομαι γὰρ ἐν λόγῳ·

680 'ἐπέιπερ ἄλλως, ὧ ξέν', εἰς Ἄργος κίεις,  
πρὸς τοὺς τεκόντας πανδίκως μεμνημένος  
τεθνεῶτ' Ὀρέστην εἰπέ, μηδαμῶς λάθη.

εἴτ' οὖν κομίζειν δόξα νικήσει φίλων,

εἴτ' οὖν μέτοικον, εἰς τὸ πᾶν ἀεὶ ξένον,

685 θάπτειν, ἐφετμὰς τάσδε πόρθμευσον πάλιν.

νῦν γὰρ λέβητος χαλκέου πλευρώματα

σποδὸν κέκευθεν ἀνδρὸς εὖ κεκλαυμένου·

τοσαῦτ' ἀκούσας εἶπον. εἰ δὲ τυγχάνω

τοῖς κυρίοισι καὶ προσήκουσιν λέγων

690 οὐκ οἶδα· τὸν τεκόντα δ' εἰκὸς εἰδέναι.

Κλ. οἱ 'γώ, κατ' ἄκρας εἵπας ὥς πορθοῦμεθα.

ὧ δυσπάλαιστε τῶνδε δωμάτων Ἀρά,

ὥς πόλλ' ἐπωπᾶς κάκποδὼν εὖ κείμενα,  
τόξοις πρόσωθεν εὐσκόποις χειρουμένη.

695 φίλων ἀποψιλοῖς με τὴν παναθλίαν.  
καὶ νῦν - Ὀρέστης ἦν γὰρ εὐβούλως ἔχων,  
ἔξω κομίζων ὀλεθρίου πηλοῦ πόδα -  
νῦν δ' ἤπερ ἐν δόμοισι ἴβακχίας καλῆς  
ιατρὸς ἐλπὶς ἦν, παροῦσαν ἐγγράφει. †

700 Ὁρ. ἐγὼ μὲν οὖν ξένοισιν ὧδ' εὐδαίμοσι  
κεδνῶν ἕκατι πραγμάτων ἂν ἤθελον  
γνωτὸς γενέσθαι καὶ ξενωθῆναι· τί γὰρ  
ξένου ξένοισιν ἐστὶν εὐμενέστερον;  
πρὸς δ' εὐσεβείας ἦν ἐμοὶ τόδ' ἐν φρεσίν,

705 τοιόνδε πρᾶγμα μὴ καρανῶσαι φίλοις,  
καταινέσαντα καὶ κατεξενωμένον.

Κλ. οὔτοι κυρήσεις μείον ἀξίως σέθεν,  
οὐδ' ἥσπον ἂν γένοιο δώμασιν φίλος.  
ἄλλος δ' ὁμοίως ἦλθεν ἂν τάδ' ἀγγελῶν.

710 ἀλλ' ἔσθ' ὁ καιρὸς ἡμερεύοντας ξένους  
μακρᾶς κελεύθου τυγχάνειν ἴτ' ἀπρόσφορα.  
ἄγ' αὐτὸν εἰς ἀνδρῶνας εὐξένους δόμων,  
ὀπισθόπους τε τούσδε καὶ ξυνεμπόρους·  
κάκει κυρούντων δώμασιν τὰ πρόσφορα.

715 αἰνῶ δὲ πράσσειν ὥς ὑπευθύνῳ τάδε.  
ἡμεῖς δὲ ταῦτα τοῖς κρατοῦσι δωμάτων  
κοινώσομέν τε κοῦ σπανίζοντες φίλων  
βουλευσόμεσθα τῆσδε συμφορᾶς πέρι.

Χο. εἶέν, φίλῃαι δμωίδες οἴκων,

720 πότε δὴ στομάτων  
δείξομεν ἰσχὺν ἐπ' Ὀρέστη;  
ὦ πότνια χθῶν καὶ πότνι' ἄκτῃ  
χώματος, ἥ νῦν ἐπὶ ναυάρχῳ  
σώματι κεῖσαι τῷ βασιλείῳ,

725 νῦν ἐπάκουσον, νῦν ἐπάρηξον·  
νῦν γὰρ ἀκμάζει Πειθῶ δολίαν  
ξυγκαταβῆναι, χθόνιον δ' Ἑρμῆν  
καὶ τὸν νύχιον τοῖσδ' ἐφοδεῦσαι  
ξίφοδηλήτοισιν ἀγῶσιν.

730 - ἔοικεν ἀνὴρ ὁ ξένος τεύχειν κακόν·  
τροφὸν δ' Ὀρέστου τήνδ' ὀρῶ κεκλαυμένην.  
ποῖ δὴ πατεῖς, Κίλισσα, δωμάτων πύλας;  
λύπη δ' ἄμισθός ἐστί σοι ξυνέμπορος.

## ΤΡΟΦΟΣ

Αἰγισθον ἡ κρατοῦσα τοῖς ξένοις καλεῖν  
735 ὅπως τάχιστ' ἄνωγεν, ὡς σαφέστερον  
ἀνὴρ ἀπ' ἀνδρὸς τὴν νεάγγελτον φάτιν  
ἐλθὼν πύθηται· τὴν δὲ πρὸς μὲν οἰκέτας  
θέτο σκυθρωπόν, ἐντὸς ὀμμάτων γέλων  
κεύθουσ' ἐπ' ἔργοις διαπεπραγμένοις καλῶς

740 κείνη - δόμοις δὲ τοῖσδε παγκάκως ἔχει,  
φήμης ὕφ', ἧς ἡγγειλαν οἱ ξένοι τορῶς.  
ἦ δὴ κλύων ἐκεῖνος εὐφρανεῖ νόον,  
εὖτ' ἂν πύθηται μῦθον. ὦ τάλαιν' ἐγώ·  
ὥς μοι τὰ μὲν παλαιὰ συγκεκραμένα

745 ἄλγη δύσοιστα τοῖσδ' ἐν Ἀτρώεω δόμοις  
τυχόντ' ἐμὴν ἡλγυνεν ἐν στέρνοις φρένα,  
ἄλλ' οὔτι πω τοιόνδε πῆμ' ἀνέσχόμην.  
τὰ μὲν γὰρ ἄλλα τλημόνως ἦντλουν κακά·  
φίλον δ' Ὀρέστην, τῆς ἐμῆς ψυχῆς τριβὴν,

750 ὃν ἐξέθρεψα μητρόθεν δεδεγμένη

. . . . .

καὶ νυκτιπλάγκτων ὀρθίων κελευμάτων  
καὶ πολλὰ καὶ μοχθήρ' ἀνωφέλῃτ' ἐμοὶ  
τλάσῃ - τὸ μὴ φρονοῦν γὰρ ὥσπερ εἰ βοτὸν  
τρέφειν ἀνάγκη, πῶς γὰρ οὐ; τρόπῳ φρενός·

755 οὐ γάρ τι φωνεῖ παῖς ἔτ' ὢν ἐν σπαργάνοις,  
εἰ λιμός, ἢ δίψη τις, ἢ λιψουρία  
ἔχει· νέα δὲ νηδὺς αὐτάρκης τέκνων.

τούτων πρόμαντις οὔσα, πολλὰ δ', οἶομαι,  
ψευσθεῖσα, παιδὸς σπαργάνων φαιδρύντρια -

760 κναφεὺς τροφεύς τε ταῦτ' εἰχέτην τέλος.  
ἐγὼ διπλᾶς δὲ τάσδε χειρωναξίας  
ἔχουσ' Ὀρέστην ἐξεδεξάμην πατρί·  
τεθνηκότος δὲ νῦν τάλαινα πεύθομαι.

στείχω δ' ἐπ' ἄνδρα τῶνδε λυμαντήριον

765 οἴκων, θέλων δὲ τόνδε πεύσεται λόγον.

Χο. πῶς οὖν κελεύει νιν μολεῖν ἐσταλμένον;

Τρ. ἦ πῶς; λέγ' αὐθις, ὡς μάθω σαφέστερον.

Χο. εἰ ξὺν λοχίταις εἴτε καὶ μονοστιβῇ.

Τρ. ἄγειν κελεύει δορυφόρους ὁπάοντας.

770 Χο. μὴ νυν σὺ ταῦτ' ἄγγελλε δεσπότης στύγει·

ἀλλ' αὐτὸν ἐλθεῖν, ὡς ἀδειμάντων κλύη,

ἄνωχθ' ὅσον τάχιστα, γαθούσῃ φρενί.

ἐν ἀγγέλῳ γὰρ κυπτὸς ὀρθοῦται λόγος.

Τρ. ἀλλ' ἦ φρονεῖς εὖ τοῖσι νῦν ἠγγελμένοις;

775 Χο. ἀλλ' εἰ τροπαίαν Ζεὺς κακῶν θήσει ποτέ;

Τρ. καὶ πῶς; Ὀρέστης ἐλπίς οἴχεται δόμων.

Χο. οὐπω· κακός γε μάντις ἂν γνοίῃ τάδε.

Τρ. τί φῆς; ἔχεις τι τῶν λελεγμένων δίχα;

Χο. ἄγγελλ' ἰοῦσα, πρᾶσσε τάπεσταλμένα.

780 μέλει θεοῖσιν ὦνπερ ἂν μέλη πέρι.

Τρ. ἀλλ' εἶμι καὶ σοῖς ταῦτα πείσομαι λόγοις.

γένοιτο δ' ὡς ἄριστα σὺν θεῶν δόσει.

Χο. νῦν παραιτουμένα μοι, πάτερ [στρ. α.

Ζεῦ θεῶν Ὀλυμπίων,

785 δὸς τυχὰς τυχεῖν δόμου

κυρίοις τὰ σώφρον' αὖ

μαιομένοις ἰδεῖν.

διὰ δίκας ἔπος ἅπαν ἔλακον, ὦ

Ζεῦ, σὺ νιν φυλάσσοις.

αἰαῖ, πρὸ δὲ δὴ 'χθρῶν [μεσφδ. α.

790 τῶν ἔσω μελάθρων,

ὦ Ζεῦ, θές, ἐπεὶ νιν μέγαν ἄρας

δίδυμα καὶ τριπλᾶ παλίμ-

ποινα θέλων ἀμείψῃ.

ἴσθι δ' ἄνδρὸς φίλου πῶλον εὖ- [ἀντ. α.

795 νιν ζυγέντ' ἐν ἄρμασιν

πημάτων, <σὺ δ'> ἐν δρόμῳ

προστιθεὶς μέτρον κτίσον

σφζομένων ρύθμόν,

διὰ πέδον τοῦτ' ἰδεῖν ἀνομένων

βημάτων ὄρεγμα.

800 οἷ τ' ἔσω δωμάτων πλουτογα- [στρ. β.

θῆ μυχὸν νομίζετε,

κλῦτε, σύμφρονες θεοί·

ἄγετε . . . .

τῶν πάλαι πεπραγμένων

805 λύσασθ' αἷμα προσφάτοις δίκαις·

γέρων φόνος μηκέτ' ἐν δόμοις τέκοι.

τὸ δὲ καλῶς κτίμενον ὦ μέγα ναίων [μεσφδ. β.

στόμιον, εὖ δὸς ἀνιδεῖν δόμον ἀνδρός,

καὶ νιν ἐλευθερίας φῶς

810 λαμπρὸν ἰδεῖν φιλίοις

ὄμμασιν <ἐκ> δνοφερᾶς καλύπτρας.

ξυλλάβοι δ' ἐνδίκως παῖς ὁ Μαί- [ἀντ. β.

ας, ἐπεὶ φορώτατος

πρᾶξιν οὐρίσαι θέλων.

815 ἀλαὰ πολλὰ δ' ἀμφανεῖ χρήζων [κρυπτά],

ἄσκοπον δ' ἔπος λέγων

νυκτὸς προϋμμάτων σκότον φέρει,

καθ' ἡμέραν δ' οὐδὲν ἐμφανέστερος.

καὶ τότε ἤδη †πλοῦτον [στρ. γ.

820 δωμάτων λυτήριον,

θῆλυν οὐριοστάταν

†όμοῦ κρεκτὸν γοήτων νόμον

μεθήσομεν· πλεῖ τάδ' εὖ·

825 ἐμὸν ἐμὸν κέρδος αὖξεται τόδ', ἄ-

τα δ' ἀποστατεῖ φίλων.

σὺ δὲ θαρσῶν ὅταν ἤκη μέρος ἔργων [μεσφδ. γ.

ἐπαύσας θροεούσα

πρὸς σὲ 'Τέκνον', 'Πατρὸς' αὔδα,

830 καὶ πέραιν'

ἀνεπίμομφον ἄταν.

Περσέως τ' ἐν φρεσὶν [ἀντ. γ.

<σαῖσι> καρδίαν σχεθών,

τοῖς θ' ὑπὸ χθονὸς φίλος

τοῖς τ' ἄνωθεν, προφράσσων φάρος

835 Γοργοῦς λυγρᾶς ἔνδοθεν

φόνιον ἅταν τίθει, τὸν αἵτιον δ'  
ἐξαπόλλυ' εἰσορῶν.

## ΑΙΓΙΣΘΟΣ

ἦκω μὲν οὐκ ἄκλητος, ἀλλ' ὑπάγγελος·  
νέαν φάτιν δὲ πεύθομαι λέγειν τινὰς  
840 ξένους μολόντας σὺδαμῶς ἐφίμερον,  
μόρον γ' Ὀρέστου. καὶ τόδ' αὖ φέρειν δόμοις  
γένοιτ' ἂν ἄχθος αἵματοσταγές, φόνω  
τῷ πρόσθεν ἐλκαίνουσι καὶ δεδηγμένοις.  
πῶς ταῦτ' ἀληθῆ καὶ βλέποντα δοξάσω;

845 ἢ πρὸς γυναικῶν δειματούμενοι λόγοι  
πεδάρσιοι θρώσκουσι, θνήσκοντες μάτην;  
τί τῶνδ' ἂν εἴποις ὥστε δηλῶσαι φρενί;  
Χο. ἠκούσαμεν μὲν, πυνθάνου δὲ τῶν ξένων  
ἔσω παρελθών. οὐδὲν ἀγγέλων σθένος

850 ὡς αὐτόσ' αὐτὸν ἄνδρα πεύθεσθαι πέρι.  
Αἰ. ἰδεῖν ἐλέγξαι τ' εὖ θέλω τὸν ἄγγελον,  
εἴτ' αὐτὸς ἦν θνήσκοντος ἐγγύθεν παρών,  
εἴτ' ἐξ ἀμαυρᾶς κληδόνος λέγει μαθών.  
οὔτοι φρέν' ἂν κλέψειεν ὠμματομένην.

855 Χο. Ζεῦ Ζεῦ, τί λέγω, πόθεν ἄρξωμαι  
τάδ' ἐπευχομένη κάπιθεάζουσ',  
ὑπὸ δ' εὐνοίας  
πῶς ἴσον εἰποῦσ' ἀνύσωμαι;  
νῦν γὰρ μέλλουσι μιανθεῖσαι

860 πειραὶ κοπάνων ἀνδροδαίκτων  
ἢ πάνυ θήσειν Ἀγαμεμνονίων  
οἴκων ὄλεθρον διὰ παντός,  
ἢ πῦρ καὶ φῶς ἐπ' ἐλευθερίᾳ  
δαίων ἀρχαῖς τε πολισσονόμοις

865 ἔξει πατέρων μέγαν ὄλβον.  
τοιάνδε πάλην μόνος ὦν ἔφεδρος  
δισσοῖς μέλλει θεῖος Ὀρέστης  
ἄψειν. εἴη δ' ἐπὶ νίκη.

Αἰ. ἔ ἔ, ὀτοτοτοῖ.

870 Χο. - ἔα ἔα μάλα·

- πῶς ἔχει; πῶς κέκρानται δόμοις;  
- ἀποσταθῶμεν πράγατος τελουμένου,  
ὅπως δοκῶμεν τῶνδ' ἀναίτιαι κακῶν  
εἶναι· μάχης γὰρ δὴ κεκύρωται τέλος.

875 ΟΙΚΕΤΗΣ

οἶμοι, πανοίμοι δεσπότου †τελουμένου·  
οἶμοι μάλ' αὖθις ἐν τρίτοις προσφθέγμασιν.  
Αἴγισθος οὐκέτ' ἔστιν. ἀλλ' ἀνοίξατε  
ὅπως τάχιστα, καὶ γυναικείους πύλας  
μοχλοῖς χαλᾶτε· καὶ μάλ' ἡβῶντος δὲ δεῖ -  
880 οὐχ ὥστ' ἀρῆξαι διαπεπραγμένῳ· τί γάρ;  
ιοὺ ἰοῦ.

κωφοῖς αὐτῷ καὶ καθεύδουσιν μάτην  
ἄκρानτα βάζω. ποῦ Κλυταιμῆστρα; τί δρᾷ;  
ἔοικε νῦν αὐτῆς †ἐπὶ ξυροῦ πέλας  
αὐγὴν πεσεῖσθαι πρὸς δίκην πεπληγμένος.

885 Κλ. τί δ' ἐστὶ χρῆμα; τίνα βοὴν ἴστης δόμοις;  
Οἱ. τὸν ζῶντα καίνειν τοὺς τεθνηκότας λέγω.  
Κλ. οἱ 'γώ, ξυνῆκα τοῦπος ἐξ αἰνιγμάτων.  
δόλοισι ὀλούμεθ', ὥσπερ οὖν ἐκτεínaμεν.  
δοίῃ τις ἀνδροκμῆτα πέλεκυν ὥς τάχος·

890 εἰδῶμεν εἰ νικῶμεν, ἢ νικώμεθα.  
ἐνταῦθα γὰρ δὴ τοῦδ' ἀφικόμην κακοῦ.  
Ορ. σὲ καὶ ματεύω· τῷδε δ' ἀρκοῦντως ἔχει.  
Κλ. οἱ 'γώ. τέθνηκας, φίλτατ', Αἰγίσθου βία.  
Ορ. φιλεῖς τὸν ἄνδρα; τοιγὰρ ἐν ταύτῳ τάφῳ  
895 κείσῃ. θανόντα δ' οὔτι μὴ προδῶς ποτε.  
Κλ. ἐπίσχες, ὃ παῖ, τόνδε δ' αἰδεσαι, τέκνον,  
μαστόν, πρὸς ᾧ σὺ πολλὰ δὴ βρίζων ἅμα  
οὐλοισιν ἐξήμελξας εὐτραφὲς γάλα.  
Ορ. Πυλάδῃ, τί δράσω; μητέρ' αἰδεσθῶ κτανεῖν;

900 ΠΥΛΑΔΗΣ

ποῦ δὴ τὸ λοιπὸν Λοξίου μαντεύματα  
τὰ πυθόχρηστα, πιστά τ' εὐορκώματα;  
ἅπαντας ἐχθροὺς τῶν θεῶν ἡγοῦ πλέον.  
Ορ. κρίνω σε νικᾶν, καὶ παραινεῖς μοι καλῶς.  
ἔπου, πρὸς αὐτὸν τόνδε σε σφάζαι θέλω·

905 καὶ ζῶντα γάρ νιν κρείσσον' ἡγήσω πατρός.  
τούτῳ θανοῦσα ξυγκάθευδ', ἐπεὶ φιλεῖς  
τὸν ἄνδρα τοῦτον, ὃν δὲ χρῆν φιλεῖν στυγεῖς.

Κλ. ἐγὼ σ' ἔθρεψα, σὺν δὲ γηράναι θέλω.

Ορ. πατροκτονοῦσα γὰρ ξυνοικήσεις ἐμοί;

910 Κλ. ἢ Μοῖρα τούτων, ὧ τέκνον, παραιτία.

Ορ. καὶ τόνδε τοίνυν Μοῖρ' ἐπόρσυνεν μόρον.

Κλ. οὐδὲν σεβίζῃ γενεθλίους ἀράς, τέκνον;

Ορ. τεκοῦσα γάρ μ' ἔρριψας ἐς τὸ δυστυχές.

Κλ. οὗτοι σ' ἀπέρριψ' ἐς δόμους δορυξένους.

915 Ορ. αἰκῶς ἐπράθην ὧν ἐλευθέρου πατρός.

Κλ. ποῦ δῆθ' ὁ τῆμος, ὅντιν' ἀντεδεξάμην;

Ορ. αἰσχύνομαί σοι τοῦτ' ὄνειδίσαι σαφῶς.

Κλ. [μὴ] ἀλλ' εἴφ' ὁμοίως καὶ πατὴρ τοῦ σοῦ μάτας.

Ορ. μὴ ἔλεγχε τὸν πονοῦντ' ἔσω καθημένη.

920 Κλ. ἄλγος γυναιξὶν ἀνδρὸς εἵργεσθαι, τέκνον.

Ορ. τρέφει δέ γ' ἀνδρὸς μόχθος ἡμένας ἔσω.

Κλ. κτενεῖν ἔοικας, ὧ τέκνον, τὴν μητέρα.

Ορ. σύ τοι σεαυτήν, οὐκ ἐγώ, κατακτενεῖς.

Κλ. ὄρα, φύλαξαι μητρὸς ἐγκότους κύνας.

925 Ορ. τὰς τοῦ πατρὸς δὲ πῶς φύγω, παρεῖς τάδε;

Κλ. ἔοικα θρηνεῖν ζῶσα πρὸς τύμβον μάτην.

Ορ. πατὴρ γὰρ αἶσα τόνδε σοῦρίζει μόρον.

Κλ. οἱ 'γὼ τεκοῦσα τόνδ' ὄφιν ἐθρεψάμην.

Ορ. ἦ κάρτα μάντις οὐξ ὄνειράτων φόβος.

930 ἔκανες ὃν οὐ χρῆν, καὶ τὸ μὴ χρεῶν πάθε.

Χο. στένω μὲν οὖν καὶ τῶνδε συμφορὰν διπλῆν.

ἐπεὶ δὲ πολλῶν αἱμάτων ἐπήκρισε

τλήμων Ὀρέστης, τοῦθ' ὅμως αἰρούμεθα,

ὀφθαλμὸν οἴκων μὴ πανώλεθρον πεσεῖν.

935 - ἔμολε μὲν δίκαια Πριαμίδαις χρόνῳ, [στρ. α.

βαρύδικος ποινά·

ἔμολε δ' ἐς δόμον τὸν Ἀγαμέμνωνος

διπλοῦς λέων, διπλοῦς Ἄρης.

ἔλαχε δ' ἐς τὸ πᾶν

940 ὁ πυθόχρηστος φυγὰς

θεόθεν εὖ φραδαῖσιν ὠρμημένος.



ἐπολολύξατ' ὧ δεσποσύνων δόμων [μεσφδ.  
ἀναφυγᾶ κακῶν καὶ κτεάνων τριβᾶς  
ὑπὸ δυοῖν μιστὸροισιν

945 δυσοίμου τύχας.

ἔμολε δ' ὧ μέλει κρυπταδίου μάχας [ἀντ. α.  
δολιόφρων ποινά·

ἔθιγε δ' ἐν μάχῃ χερὸς ἐτήτυμος  
Διὸς κόρα - Δίκαν δέ νιν

950 προσαγορεύομεν

βροτοὶ τυχόντες καλῶς -  
ὀλέθριον πνέουσ' ἐν ἐχθροῖς κότον·  
τάπερ ὁ Λοξίας ὁ Παρνασίας [στρ. β.  
μέγαν ἔχων μυχὸν χθονὸς ἐπωρθία-

955 ξεν ἀδόλως †δολίας

†βλαπτομένην ἐγχρονισθεῖσαν ἐποίχεται,  
κρατεῖ τ' αἰεὶ πῶς τὸ θεῖον [παρὰ] τὸ μὴ  
ὑπουργεῖν κακοῖς,

960 ἄξια δ' οὐρανοῦχον ἀρχὰν σέβειν.

«πάρα τὸ φῶς ἰδεῖν.»

πάρα τε φῶς ἰδεῖν, μέγα τ' ἀφηρέθη [μεσφδ.  
ψάλιον οἴκων.

ἄναγε μὰν δόμοι· πολὺν ἄγαν χρόνον  
χαμαιπετεῖς ἔκεισθε.

965 τάχα δὲ παντελὴς χρόνος ἀμείψεται [ἀντ. β.

πρόθυρα δωμάτων, ὅταν ἀφ' ἐστίας  
μύσος ἅπαν ἐλάσῃ

καθαρμοῖσιν ἀτὰν ἐλατηρίοις.

τύχα δ' εὐπροσώπῳ κεῖται τὸ πᾶν

970 ἰδεῖν, θρεομένοις

“Μέτοικοι δόμων πεσοῦνται πάλιν.”

πάρα τὸ φῶς ἰδεῖν.

Ορ. ἴδεσθε χώρας τὴν διπλὴν τυραννίδα  
πατροκτόνους τε δωμάτων πορθήτορας.

975 σεμνοὶ μὲν ἦσαν ἐν θρόνοις τόθ' ἡμενοί,

φίλοι δὲ καὶ νῦν, ὥς ἐπεικάσαι πάθη

πάρεστιν, ὅρκος τ' ἐμμένει πιστώμασιν.

ξυνώμοσαν μὲν θάνατον ἀθλίῳ πατρὶ

καὶ ξυνθανεῖσθαι· καὶ τὰδ' εὐόρκως ἔχει.

980 ἴδεσθε δ' αὖτε, τῶνδ' ἐπήκοοι κακῶν,  
τὸ μηχανήμα, δεσμὸν ἀθλίῳ πατρί,  
πέδας τε χειροῖν καὶ ποδοῖν ξυνωρίδα.  
ἐκτεínaτ' αὐτὸ καὶ κύκλῳ παρασταδὸν  
στέγαστρον ἀνδρὸς δείξαθ', ὡς ἴδη πατὴρ -

985 οὐχ οὐμός, ἀλλ' ὁ πάντ' ἐποπτεύων τάδε  
Ἥλιος - ἀναγνα μητρὸς ἔργα τῆς ἐμῆς,  
ὥς ἂν παρῇ μοι μάρτυς ἐν δίκῃ ποτέ,  
ὥς τόνδ' ἐγὼ μετῆλθον ἐνδίκῳ φόνον  
τὸν μητρός· Αἰγίσθου γὰρ οὐ λέγω μόνον·

990 ἔχει γὰρ αἰσχυντῆρος, ὡς νόμος, δίκην.  
ἦτις δ' ἐπ' ἀνδρὶ τοῦτ' ἐμήσατο στύγος,  
ἐξ οὗ τέκνων ἦνεγχε' ὑπὸ ζώνην βάρος,  
φίλον τέως, νῦν δ' ἐχθρόν, ὡς φαίνει, κακόν -  
τί σοι δοκεῖ; μύραινά γ' εἴτ' ἐχιδν' ἔφω

995 σήπειν θιγοῦσ' ἂν μᾶλλον οὐ δεδηγμένον  
τόλμης ἑκατὶ κάκδίκου φρονήματος;  
τί νιν προσεῖπω, κἂν τύχω μάλ' εὐστομῶν;  
ἄγρευμα θηρός, ἢ νεκροῦ ποδένδυτον  
δροίτης κατασκήνωμα; δίκτυον μὲν οὔν,

1000 ἄρκυν τ' ἂν εἴποις καὶ ποδιστῆρας πέπλους.  
τοιοῦτον ἂν κτήσαιτο φιλήτης ἀνὴρ,  
ξένων ἀπαιόλημα κάργυροστερῇ  
βίον νομίζων, τῷδὲ τ' ἂν δολώματι  
πολλοὺς ἀναιρῶν πολλὰ θερμαῖνοι φρένα.

1005 τοιάδ' ἐμοὶ ξύνοικος ἐν δόμοισι μὴ  
γένοιτ'· ὀλοίμην πρόσθεν ἐκ θεῶν ἅπαις.

Χο. αἰαῖ αἰαῖ μελέων ἔργων·  
στυγερῷ θανάτῳ διεπράχθης.

αἰαῖ, αἰαῖ,

μῖμνοντι δὲ καὶ πάθος ἀνθεῖ.

1010 Ορ. ἔδρασεν ἢ οὐκ ἔδρασε; μαρτυρεῖ δέ μοι  
φᾶρος τόδ', ὡς ἔβαψεν Αἰγίσθου ξίφος.  
φόνου δὲ κηκὶς ξὺν χρόνῳ ξυμβάλλεται,  
πολλὰς βαφὰς φθείρουσα τοῦ ποικίλματος.  
νῦν αὐτὸν αἰνῶ, νῦν ἀποιμώζω παρών,

1015 πατροκτόνον θ' ὕφασμα προσφωνῶν τόδε  
ἀλγῶ μὲν ἔργα καὶ πάθος γένος τε πᾶν,  
ἄζηλα νίκης τῆσδ' ἔχων μιάσματα.  
Χο. οὐτίς μερόπων ἀσινῇ βίοτον  
διὰ πάντ' ἔντιμος ἀμείψει.

αἰαῖ, αἰαῖ,

1020 μόχθος δ' ὁ μὲν αὐτίχ', ὁ δ' ἤξει.

Ορ. ἀλλ' ὥς ἂν εἰδῇτ', οὐ γὰρ οἶδ' ὅπη τελεῖ,  
ὥσπερ ξὺν ἵπποις ἡνιοστροφῶ δρόμου  
ἐξωτέρω· φέρουσι γὰρ νικώμενον  
φρένες δύσαρκτοι, πρὸς δὲ καρδία φόβος

1025 ἄδειν ἐτοιῖμος ἡδ' ὑπορχεῖσθαι κότῳ.  
ἕως δ' ἔτ' ἔμφρων εἰμί, κηρύσσω φίλοις,  
κτανεῖν τέ φημι μητέρ' οὐκ ἄνευ δίκης,  
πατροκτόνον μίasma καὶ θεῶν στύγος.

καὶ φίλτρα τόλμης τῆσδε πλειστηρίζομαι

1030 τὸν πυθόμαντιν Λοξίαν, χρήσαντ' ἐμοὶ  
πράξαντα μὲν ταῦτ' ἐκτὸς αἰτίας κακῆς  
εἶναι, παρέντα δ' - οὐκ ἐρῶ τὴν ζημίαν·  
τόξῳ γὰρ οὐτίς πημάτων ἐφίξεται.

καὶ νῦν ὁρᾷτέ μ', ὥς παρεσκευασμένος

1035 ξὺν τῷδε θαλλῷ καὶ στέφει προσίζομαι  
μεσόμφαλόν θ' ἵδρυμα, Λοξίου πέδον,  
πυρός τε φέγγος ἄφθιτον κεκλημένον,  
φεύγων τόδ' αἶμα κοινόν· οὐδ' ἐφ' ἐστίαν  
ἄλλην τραπέσθαι Λοξίας ἐφίετο.

1040 τάδ' ἐν χρόνῳ μοι πάντας Ἀργείους λέγω

«μνήμη φυλάσσειν ὥς» ἐπορσύνθη κακά,

καὶ μαρτυρεῖν μοι, Μενέλεως «ὅταν μόλῃ.»

ἐγὼ δ' ἀλήτης τῆσδε γῆς ἀπόξενος,

ζῶν καὶ τεθνηκῶς τάσδε κληδόνας λιπών -

Χο. ἀλλ' εὖ γ' ἔπραξας, μηδ' ἐπιζευχθῆς στόμα

1045 φήμη πονηρᾷ μηδ' ἐπιγλωσσῶ κακά.

ἡλευθέρωσας πᾶσαν Ἀργείων πόλιν,

δουοῖν δρακόντοιν εὐπετῶς τεμῶν κάρα.

Ορ. ᾤ, ᾤ,

δμῳαὶ γυναῖκες· αἶδε, Γοργόνων δίκην,

φαιοχίτωνες καὶ πεπλεκτανημέναι  
1050 πυκνοῖς δράκουσιν· οὐκέτ' ἂν μείναιμ' ἐγώ.

Χο. τίνες σε δόξαι, φίλτατ' ἀνθρώπων πατρί,  
στροβοῦσιν; ἴσχε, μὴ φοβοῦ, νικῶν πολύ.

Ορ. οὐκ εἰσὶ δόξαι τῶνδε πημάτων ἐμοί·  
σαφῶς γὰρ αἶδε μητρὸς ἔγκοτοι κύνες.

1055 Χο. ποταίνιον γὰρ αἷμά σοι χεροῖν ἔτι·  
ἐκ τῶνδέ τοι ταραγμὸς ἐς φρένας πίτνει.

Ορ. ἄναξ Ἄπολλον, αἶδε πληθύουσι δῆ,  
κάξ ὁμμάτων στάζουσι νᾶμα δυσφιλές.

Χο. εἷς σοι καθαρθμός· Λοξίας δὲ προσθιγὼν  
1060 ἐλεύθερόν σε τῶνδε πημάτων κτίσει.

Ορ. ὑμεῖς μὲν οὐχ ὀρᾶτε τάσδ', ἐγὼ δ' ὀρᾷ·  
ἐλαύνομαι δὲ κοῦκέτ' ἂν μείναιμ' ἐγώ.

Χο. ἀλλ' εὐτυχοίης, καί σ' ἐποπτεύων πρόφρων  
θεὸς φυλάσσοι καιρίοισι συμφοραῖς.

1065 - ὅδε τοι μελάθροισ τοῖς βασιλείοις  
τρίτος αὖ χειμῶν

πνεύσας γονίας ἐτελέσθη.

παιδοβόροι μὲν πρῶτον ὑπῆρξαν  
μόχθοι τάλανες [τε Θυέστου].

1070 δεύτερον ἀνδρὸς βασιλεια πάθη,  
λουτροδάικτος δ' ὤλετ' Ἀχαιῶν

πολέμαρχος ἀνήρ·

νῦν δ' αὖ τρίτος ἦλθέ ποθεν σωτήρ -  
ἦ μόνον εἶπω;

1075 ποῖ δῆτα κρανεῖ, ποῖ καταλήξει  
μετακοιμισθὲν μένος ἄτης;

## Εὐμενίδες - THE EUMENIDES

### ΠΡΟΦΗΤΙΣ

Πρῶτον μὲν εὐχῇ τῇδε πρεσβεύω θεῶν  
τὴν πρωτόμαντιν Γαῖαν· ἐκ δὲ τῆς Θέμιν,  
ἥ δὴ τὸ μητρὸς δευτέρα τόδ' ἔζετο  
μαντεῖον, ὡς λόγος τις· ἐν δὲ τῷ τρίτῳ

5 λάχει, θελούσης, οὐδὲ πρὸς βίαν τινός,  
Τιτανὶς ἄλλη παῖς Χθονὸς καθέζετο,  
Φοῖβη· δίδωσι δ' ἡ γενέθλιον δόσιν  
Φοῖβη· τὸ Φοίβης δ' ὄνομ' ἔχει παρώνυμον.  
λιπὼν δὲ λίμνην Δηλίαν τε χοιράδα,

10 κέλσας ἐπ' ἀκτὰς ναυπόρους τὰς Παλλάδος,  
ἐς τήνδε γαῖαν ἦλθε Παρνησοῦ θ' ἔδρας.  
πέμπουσι δ' αὐτὸν καὶ σεβίζουσιν μέγα  
κελευθοποιοὶ παῖδες Ἥφαιστου, χθόνα  
ἀνήμερον τιθέντες ἡμερωμένην.

15 μολόντα δ' αὐτὸν κάρτα τιμαλφεῖ λεώς,  
Δελφός τε χώρας τῆσδε πρυμνῆτης ἄναξ.  
τέχνης δέ νιν Ζεὺς ἔνθεον κτίσας φρένα  
ἵζει τέταρτον τοῖσδε μάντιν ἐν θρόνοις·  
Διὸς προφήτης δ' ἐστὶ Λοξίας πατρός.

20 τούτους ἐν εὐχαῖς φροιμιάζομαι θεούς.  
Παλλὰς Προναία δ' ἐν λόγοις πρεσβεύεται.  
σέβω δὲ νύμφας, ἔνθα Κωρυκὶς πέτρα  
κοίλῃ, φίλорνις, δαιμόνων ἀναστροφῇ·  
Βρόμιος δ' ἔχει τὸν χῶρον, οὐδ' ἀμνημονῶ,

25 ἐξ οὔτε Βάκχαις ἐστρατήγησεν θεός,  
λαγῶ δίκην Πενθεῖ καταρράψας μόρον·  
Πλειστοῦ τε πηγὰς καὶ Ποσειδῶνος κράτος  
καλοῦσα καὶ τέλειον ὕψιστον Δία,  
ἔπειτα μάντις εἰς θρόνους καθιζάνω.

30 καὶ νῦν τυχεῖν με τῶν πρὶν εἰσόδων μακρῶ  
ἄριστα δοῖεν· κεῖ πάρ' Ἑλλήνων τινές,  
ἵτων πάλῳ λαχόντες, ὡς νομίζεται.  
μαντεύομαι γὰρ ὡς ἂν ἡγῆται θεός.

ἧ δεινὰ λέξαι, δεινὰ δ' ὀφθαλμοῖς δρακεῖν,  
35 πάλιν μ' ἔπεμψεν ἐκ δόμων τῶν Λοξίου,  
ὥς μήτε σωκεῖν μήτε μ' ἀκταίνειν στάσιν·  
τρέχω δὲ χερσίν, οὐ ποδωκεία σκελῶν.  
δείσασα γὰρ γραυς οὐδέν, ἀντίπαις μὲν οὖν.  
ἐγὼ μὲν ἔρπω πρὸς πολυστεφεῇ μυχόν·

40 ὀρῶ δ' ἐπ' ὀμφαλῷ μὲν ἄνδρα θεομουσῇ  
ἔδραν ἔχοντα προστρόπαιον, αἵματι  
στάζοντα χεῖρας καὶ νεοσπαδὲς ξίφος  
ἔχοντ' ἐλαίας θ' ὑψιγένητον κλάδον,  
λήνει μεγίστῳ σωφρόνως ἐστεμμένον,  
45 ἀργῆτι μαλλῶ· τῇδε γὰρ τρανῶς ἐρῶ.  
πρόσθεν δὲ τάνδρὸς τοῦδε θαυμαστὸς λόχος  
εὐδαι γυναικῶν ἐν θρόνοισιν ἤμενος.  
οὔτοι γυναῖκας, ἀλλὰ Γοργόνας λέγω,  
οὐδ' αὖτε Γοργείοισιν εἰκάσω τύποις.

50 εἰδόν ποτ' ἤδη Φινέως γεγραμμένας  
δεῖπνον φερούσας· ἄπτεροί γε μὴν ἰδεῖν  
αὗται, μέλαιναι δ', ἐς τὸ πᾶν βδελύκτροποι·  
ρέγκουσι δ' οὐ πλατοῖσι φυσιάμασιν·  
ἐκ δ' ὀμμάτων λείβουσι δυσφιλῇ λίβα·

55 καὶ κόσμος οὔτε πρὸς θεῶν ἀγάλματα  
φέρειν δίκαιος οὔτ' ἐς ἀνθρώπων στέγας.  
τὸ φῦλον οὐκ ὅπωπα τῆσδ' ὁμιλίας  
οὐδ' ἥτις αἶα τοῦτ' ἐπεύχεται γένος  
τρέφουσ' ἀνατεῖ μὴ μεταστένειν πόνον.

60 τάντεῦθεν ἤδη τῶνδε δεσπότη δόμων  
αὐτῷ μελέσθω Λοξία μεγασθενεῖ.  
ιατρόμαντις δ' ἐστὶ καὶ τερασκόπος  
καὶ τοῖσιν ἄλλοις δομάτων καθάρσιος.

#### 85 ΟΡΕΣΤΗΣ

ἄναξ Ἀπολλων, οἴσθα μὲν τὸ μὴ ἀδικεῖν·  
ἐπεὶ δ' ἐπίστα, καὶ τὸ μὴ ἀμελεῖν μάθε.  
σθένος δὲ ποιεῖν εὖ φερέγγυον τὸ σόν.

#### ΑΠΟΛΛΩΝ

οὔτοι προδώσω· διὰ τέλους δέ σοι φύλαξ,

65 ἐγγὺς παρεστὼς καὶ πρόσωθ' ἀποστατῶν,  
ἐχθροῖσι τοῖς σοῖς οὐ γενήσομαι πέπων.  
καὶ νῦν ἀλούσας τάσδε τὰς μάργους ὀρᾷς·  
ὑπνῷ πεσοῦσαι δ' αἱ κατάπτυστοι κόραι,  
γραῖαι παλαιαὶ παῖδες, αἷς οὐ μείγνυται

70 θεῶν τις οὐδ' ἄνθρωπος οὐδὲ θῆρ ποτε -  
κακῶν δ' ἕκατι κἀγένοντ', ἐπεὶ κακὸν  
σκότον νέμονται Τάρταρόν θ' ὑπὸ χθονός,  
μισήματ' ἀνδρῶν καὶ θεῶν Ὀλυμπίων.  
ὁμῶς δὲ φεῦγε μηδὲ μαλθακὸς γένη.

75 ἐλῶσι γάρ σε καὶ δι' ἠπείρου μακρᾶς  
βιβῶντ' ἄν' ἀεὶ τὴν πλανοστιβῆ χθόνα  
ὑπὲρ τε πόντον καὶ περιρρύτας πόλεις.  
καὶ μὴ πρόκαμνε τόνδε βουκολούμενος  
πόνον· μολῶν δὲ Παλλάδος ποτὶ πτόλιν

80 ἴζου παλαιὸν ἄγκαθεν λαβὼν βρέτας.  
κάκεϊ δικαστὰς τῶνδε καὶ θελκτηρίους  
μύθους ἔχοντες μηχανὰς εὐρήσομεν,  
ὥστ' ἐς τὸ πᾶν σε τῶνδ' ἀπαλλάξαι πόνων.  
καὶ γὰρ κτανεῖν σ' ἔπεισα μητρῷον δέμας.  
μέμνησο, μὴ φόβος σε νικάτω φρένας.  
σὺ δ', αὐτάδελφον αἶμα καὶ κοινοῦ πατρός,

90 Ἑρμῆ, φύλασσε, κάρτα δ' ὦν ἐπώνυμος  
πομπαῖος ἴσθι, τόνδε ποιμαίνων ἐμὸν  
ικέτην· σέβει τοι Ζεὺς τόδ' ἐκνόμων σέβας  
ὀρμώμενον βροτοῖσιν εὐπόμπῳ τύχη.

## ΚΛΥΤΑΙΜΗΣΤΡΑΣ ΕΙΔΩΛΟΝ

εὐδοίτ' ἄν, ὦή, καὶ καθευδουσῶν τί δεῖ;

95 ἐγὼ δ' ὑφ' ὑμῶν ὧδ' ἀπητιμασμένη  
ἄλλοισιν ἐν νεκροῖσιν - ὧν μὲν ἔκτανον  
ὄνειδος ἐν φθιτοῖσιν οὐκ ἐκλείπεται,  
αἰσχυρῶς δ' ἁλῶμαι· προυννέπω δ' ὑμῖν ὅτι  
ἔχω μεγίστην αἰτίαν κείνων ὑπο·

100 παθοῦσα δ' οὕτω δεινὰ πρὸς τῶν φιλτάτων -  
οὐδεὶς ὑπὲρ μου δαιμόνων μηνίεται,  
κατασφαγείσης πρὸς χερῶν μητροκτόνων.

ὄρα δὲ πληγὰς τάσδε καρδίᾳ σέθεν·  
εὐδουσα γὰρ φρήν ὄμμασιν λαμπρύνεται,  
105 [ἐν ἡμέρᾳ δὲ μοῖρ' ἀπρόσκοπος βροτῶν.]

ἦ πολλὰ μὲν δὴ τῶν ἐμῶν ἐλείξατε·  
χοάς τ' αἰόινους, νηφάλια μειλίγματα,  
καὶ νυκτίσεμνα δεῖπν' ἐπ' ἐσχάρᾳ πυρὸς  
ἔθιον, ὦραν οὐδενὸς κοινήν θεῶν.

110 καὶ πάντα ταῦτα λὰξ ὁρῶ πατούμενα.  
ὁ δ' ἐξαλύξας οἴχεται νεβροῦ δίκην,  
καὶ ταῦτα κούφως ἐκ μέσων ἀρκυστάτων.  
ᾠρουσεν ὑμῖν ἐγκατιλλώψας μέγα.  
ἀκούσαθ', ὥς ἔλεξα τῆς ἐμῆς πέρι

115 ψυχῆς· φρονήσατ', ὃ κατὰ χθονὸς θεαί.  
ὄναρ γὰρ ὑμᾶς νῦν Κλυταιμῆστρα καλῶ.

## ΧΟΡΟΣ

(μυγμός.)

Κλ. μύζοιτ' ἄν, ἀνὴρ δ' οἴχεται φεύγων πρόσω·  
† φίλοις γάρ εἰσιν οὐκ ἐμοῖς προσίκτορες.

120 Χο. (μυγμός.)

Κλ. ἄγαν ὑπνώσσεις κοῦ κατοικτίζεις πάθος·  
φονεὺς δ' Ὀρέστης τῆσδε μητρὸς οἴχεται.

Χο. (ὠγμός.)

Κλ. ὥζεις, ὑπνώσσεις· οὐκ ἀναστήσει τάχος;

125 τί σοι πέπρωται πρᾶγμα πλὴν τεύχειν κακά;

Χο. (ὠγμός.)

Κλ. ὕπνος πόνος τε κύριοι συνωμόται  
δεινῆς δρακαίνης ἐξεκῆραναν μένος.

Χο. (μυγμὸς διπλοῦς ὀξύς.)

130 λαβὲ λαβὲ λαβὲ λαβὲ, φράζου.

Κλ. ὄναρ διώκεις θῆρα, κλαγγαίνεις δ' ἄπερ  
κύων μέριμναν οὐποτ' ἐκλείπων πόνου.  
τί δρᾷς; ἀνίστω, μὴ σε νικάτω πόνος,  
μηδ' ἀγνοήσης πῆμα μαλθαχθεῖς ὕπνω.

135 ἄλγησον ἥπαρ ἐνδίκους ὀνειδέσιν·  
τοῖς σώφροσιν γὰρ ἀντίκεντρα γίγνεται.  
σὺ δ' αἵματηρὸν πνεῦμ' ἐπουρίσασα τῷ,



ἀτμῷ κατισχναίνουσα, νηδύος πυρί,  
ἔπου, μάραινε δευτέροις διώγμασιν.

140 Χο. - ἔγειρ', ἔγειρε καὶ σὺ τήνδ', ἐγὼ δὲ σέ.  
εὐδεις; ἀνίστω, κάπολακτίσας ὕπνον,  
ιδώμεθ' εἴ τι τοῦδε φροιμίου ματᾶ.

- ἰοὺ ἰοὺ πόπαξ. ἐπάθομεν, φίλαι, [στρ. α.  
( - ἦ πολλὰ δὴ παθοῦσα καὶ μάτην ἐγώ.)

145 ἐπάθομεν πάθος δυσαχές, ὃ πόποι,  
ἄφερτον κακόν.

- ἐξ ἀρκύων πέπτωκεν, οἷχεται δ' ὁ θήρ.

- ὕπνῳ κρατηθεῖς ἄγραν ὤλεσα.

- ἰὼ παῖ Διός· ἐπίκλοπος πέλη, [ἀντ. α.

150 ( - νέος δὲ γραίας δαίμονας καθιπάσω.)

τὸν ἰκέταν σέβων, ἄθεον ἄνδρα καὶ  
τοκεῦσιν πικρόν.

- τὸν μητραλοῖαν δ' ἐξέκλεψας ὦν θεός.

- τί τῶνδ' ἐρεῖ τις δικαίως ἔχειν;

155 - ἐμοὶ δ' ὄνειδος ἐξ ὄνειράτων μολὼν [στρ. β.

ἔτυψεν δίκαν διφρηλάτου

μεσολαβεῖ κέντρῳ,

ὑπὸ φρένας, ὑπὸ λοβόν.

160 πάρεστι μαστίκτορος δαΐου δαμίου

βαρὺν περίβαρυ τὸ κρύος ἔχειν.

- τοιαῦτα δρῶσιν οἱ νεώτεροι θεοί, [ἀντ. β.

κρατοῦντες τὸ πᾶν δίκας πλέον.

φονολιβῇ θρόνον,

165 περὶ πόδα, περὶ κᾶρα -

πάρεστι γὰς ὀμφαλὸν προσδρακεῖν αἱμάτων

βλοσυρὸν ἀρόμενον ἄγος ἔχειν.

- ἐφεστίῳ δὲ μάντις ὦν μιάσματι [στρ. γ.

170 μυχὸν ἐχράνατ' αὐτόσσυτος, αὐτόκλητος,

παρὰ νόμον θεῶν βρότεια μὲν τίων,

παλαιγενεῖς δὲ μοίρας φθίσας.

- κάμοι γε λυπρός, καὶ τὸν οὐκ ἐκλύσεται, [ἀντ. γ.

175 ὑπὸ δὲ γᾶν φυγὼν οὐ ποτ' ἐλευθεροῦται.

ποτιτρόπαιος ὦν δ' ἕτερον ἐν κᾶρα

μιάστορ' εἴσιν οὐ πάσεται.

Απ. ἔξω, κελεύω, τῶνδε δωμάτων τάχος·

180 χωρεῖτ', ἀπαλλάσσεσθε μαντικῶν μυχῶν,  
μὴ καὶ λαβοῦσα πτηνὸν ἀργηστὴν ὄφιν,  
χρυσηλάτου θώμιγγος ἐξορμώμενον,  
ἀνῆς ὑπ' ἄλγους μέλανα πλευμόνων ἀφρόν,  
ἐμοῦσα θρόμβους οὓς ἀφείλκυσας φόνου.

185 οὗτοι δόμοισι τοῖσδε χρίμπεσθαι πρέπει·  
ἀλλ' οὗ καρανιστῆρες ὀφθαλμωρύχοι  
δίκαι σφαγαί τε, σπέρματός τ' ἀποφθορᾶ  
παίδων κακοῦται χλοῦνις, ἡδ' ἀκρωνίαί  
λευσμοί τε, καὶ μύζουσιν οἰκτισμὸν πολὺν

190 ὑπὸ ῥάχιν παγέντες. ἄρ' ἀκούετε  
οἷας ἐορτῆς ἔστ' ἀπόπτυστοι θεοῖς  
στέργηθρ' ἔχουσαι; πᾶς δ' ὑφηγεῖται τρόπος  
μορφῆς. λέοντος ἄντρον αἵματορρόφου  
οἰκεῖν τοιαύτας εἰκός, οὐ χρηστηρίους

195 ἐν τοῖσδε πλησίοισι τρίβεσθαι μύσος.  
χωρεῖτ' ἄνευ βοτῆρος αἰπολούμεναι.  
ποιμνης τοιαύτης δ' οὐτίς εὐφιλῆς θεῶν.  
Χο. ἄναξ Ἄπολλον, ἀντάκουσον ἐν μέρει.  
αὐτὸς σὺ τούτων οὐ μεταίτιος πέλη,

200 ἀλλ' εἷς τὸ πᾶν ἔπραξας ὡς παναίτιος.  
Απ. πῶς δῆ; τοσοῦτο μῆκος ἔκτεινον λόγου.  
Χο. ἔχρησας ὥστε τὸν ξένον μητροκτονεῖν.  
Απ. ἔχρησα ποινὰς τοῦ πατρὸς πρᾶξαι. τί μήν;  
Χο. κάπειθ' ὑπέστης αἵματος δέκτωρ νέου.

205 Απ. καὶ προστραπέσθαι τούσδ' ἐπέστελλον δόμους.  
Χο. καὶ τὰς προπομπὰς δῆτα τάσδε λοιδορεῖς;  
Απ. οὐ γὰρ δόμοισι τοῖσδε πρόσφοροι μολεῖν.  
Χο. ἀλλ' ἔστιν ἡμῖν τοῦτο προστεταγμένον -  
Απ. τίς ἦδε τιμή; κόμπασον γέρας καλόν.

210 Χο. τοὺς μητραλοίας ἐκ δόμων ἐλαύνομεν.  
Απ. τί γὰρ γυναικὸς ἦτις ἄνδρα νοσφίση;  
Χο. οὐκ ἂν γένοιθ' ὅμαιμος αὐθέντης φόνος.  
Απ. ἦ κάρτ' ἄτιμα καὶ παρ' οὐδὲν ἡργάσω  
Ἥρας τελείας καὶ Διὸς πιστώματα.

215 Κύπρις δ' ἄτιμος τῷδ' ἀπέρριπται λόγῳ,

ὅθεν βροτοῖσι γίγνεται τὰ φίλτατα.

εὐνὴ γὰρ ἀνδρὶ καὶ γυναικὶ μόρσιμος

ὄρκου 'στὶ μείζων τῇ δίκῃ φρουρουμένη.

εἰ τοῖσιν οὖν κτείνουσιν ἀλλήλους χαλᾶς

220 τὸ μὴ τίνεσθαι μηδ' ἐποπτεύειν κότῳ,

οὐ φημ' Ὀρέστην σ' ἐνδίκως ἀνδρηλατεῖν.

τὰ μὲν γὰρ οἶδα κάρτα σ' ἐνθυμουμένην,

τὰ δ' ἐμφανῶς πράσσουσιν ἡσυχαιτέραν.

δίκας δὲ Παλλὰς τῶνδ' ἐποπτεύσει θεά.

225 Χο. τὸν ἄνδρ' ἐκεῖνον οὐ τι μὴ λίπω ποτέ.

Απ. σὺ δ' οὖν δίωκε καὶ πόνον πλείω τίθου.

Χο. τιμὰς σὺ μὴ ξύντεμνε τὰς ἐμὰς λόγῳ.

Απ. οὐδ' ἂν δεχοίμην ὥστ' ἔχειν τιμὰς σέθεν.

Χο. μέγας γὰρ ἔμπας πᾶρ Διὸς θρόνοις λέγῃ·

230 ἐγὼ δ', ἄγει γὰρ αἷμα μητρῶν, δίκας

μέτειμι τόνδε φῶτα κάκκυνηγέσω.

Απ. ἐγὼ δ' ἀρήξω τὸν ἱκέτην τ' ἐρύσομαι·

δεινὴ γὰρ ἐν βροτοῖσι κὰν θεοῖς πέλει

τοῦ προστροπαίου μῆνις, εἰ προδῶ σφ' ἐκῶν.

235 Ορ. ἄνασσ' Ἀθάνᾳ, Λοξίου κελεύμασιν

ἦκω, δέχου δὲ πρευμενῶς ἀλάστορα,

οὐ προστρόπαιον οὐδ' ἀφοίβαντον χέρα,

ἀλλ' ἀμβλὺν ἤδη προστετριμμένον τε πρὸς

ἄλλοισιν οἴκοις καὶ πορεύμασιν βροτῶν.

240 ὅμοια χέρσον καὶ θάλασσαν ἐκπερῶν,

σφῶζων δ' ἐφετμὰς Λοξίου χρηστηρίους,

πρόσειμι δῶμα καὶ βρέτας τὸ σόν, θεά.

αὐτοῦ φυλάσσω ἀναμένω τέλος δίκης.

Χο. εἶέν' τόδ' ἐστὶ τάνδρὸς ἐκφανὲς τέκμαρ,

245 ἔπου δὲ μηνυτῆρος ἀφθέγκτου φραδαῖς.

τετραυματισμένον γὰρ ὥς κύων νεβρὸν

πρὸς αἷμα καὶ σταλαγμὸν ἐκματεύομεν.

πολλοῖς δὲ μόχθοις ἀνδροκμῆσι φυσιᾶ

σπλάγχχον· χθονὸς γὰρ πᾶς πεποίμανται τόπος,

250 ὑπὲρ τε πόντον ἀπτέροις πωτήμασιν

ἦλθον διώκουσ', οὐδὲν ὑστέρα νεῶς.

καὶ νῦν ὅδ' ἐνθάδ' ἐστὶ που καταπτακῶν.

ὁσμή βροτείων αἱμάτων με προσγελᾷ.

- ὄρα ὄρα μάλ' αὖ·

255 λεύσσετε πάντα, μὴ  
λάβῃ φύγδα βᾶς [ὁ] ματροφόνος ἀτίτας.

- ὅδ' αὐτός· [οὖν] ἀλκὰν ἔχων

περὶ βρέτει πλεχθεὶς θεᾶς ἀμβρότου

260 ὑπόδικος θέλει γενέσθαι χρεῶν.

- τὸ δ' οὐ πάρεστιν· αἷμα μητρῶον χαμαὶ

δυσασκόμιστον, παπαῖ·

τὸ διερὸν πέδοι χύμενον οἷχεται.

- ἀλλ' ἀντιδοῦναι δεῖ σ' ἀπὸ ζῶντος ῥοφεῖν

265 ἐρυθρὸν ἐκ μελέων πέλανον· ἀπὸ δὲ σοῦ

βοσκὰν φεροίμαν πώματος δυσπότου.

- καὶ ζῶντά σ' ἰσχνάνας· ἀπάξομαι κάτω,

᾿ἴν' ἀντιποίνους τίνης ματροφόντας δύας.

- ὄψῃ δὲ κεῖ τις ἄλλος ἤλιτεν βροτῶν

270 ἢ θεὸν ἢ ξένον

τιν' ἀσεβῶν ἢ τοκέας φίλους,

ἔχονθ' ἕκαστον τῆς δίκης ἐπάξια.

- μέγας γὰρ Ἄιδης ἐστὶν εὖθυνος βροτῶν

ἐνερθε χθονός,

275 δελτογράφῳ δὲ πάντ' ἐπωπᾶ φρενί.

Ορ. ἐγὼ διδαχθεὶς ἐν κακοῖς ἐπίσταμαι

πολλοὺς καθαρμούς, καὶ λέγειν ὅπου δίκη

σιγᾶν θ' ὁμοίως· ἐν δὲ τῷδε πράγματι

φωνεῖν ἐτάχθην πρὸς σοφοῦ διδασκάλου·

280 βρίζει γὰρ αἷμα καὶ μαραίνεται χερός,

μητροκτόνον μίασμα δ' ἔκπλυτον πέλει.

ποταίνιον γὰρ ὃν πρὸς ἐστία θεοῦ

Φοίβου καθαρμοῖς ἠλάθη χοιροκτόνοις.

πολὺς δέ μοι γένοιτ' ἂν ἐξ ἀρχῆς λόγος,

285 ὅσοις προσῆλθον ἀβλαβεῖ ξυνουσίᾳ.

[χρόνος καθαίρει πάντα γηράσκων ὁμοῦ.]

καὶ νῦν ἄφ' ἀγνοῦ στόματος εὐφήμως καλῶ

χώρας ἄνασσαν τῆσδ' Ἀθηναίαν ἐμοὶ

μολεῖν ἀρωγόν· κτήσεται δ' ἄνευ δορὸς

290 αὐτόν τε καὶ γῆν καὶ τὸν Ἀργεῖον λεῶν

πιστὸν δικαίως ἐς τὸ πᾶν τε σύμμαχον.  
ἀλλ' εἴτε χώρας ἐν τόποις Λιβυστικῆς,  
Τρίτωνος ἀμφὶ χεῦμα γενεθλίου πόρου,  
τίθησιν ὀρθὸν ἢ κατηρεφῇ πόδα,

295 φίλοις ἀρήγους', εἴτε Φλεγραίαν πλάκα  
θρασὺς ταγοῦχος ὡς ἀνὴρ ἐπισκοπεῖ,  
ἔλθοι - κλύει δὲ καὶ πρόσωθεν ὦν θεός -  
ὅπως γένοιτο τῶνδ' ἐμοὶ λυτήριος.

Χο. οὔτοι σ' Ἀπόλλων οὐδ' Ἀθηναίης σθένος

300 ῥύσαιτ' ἂν ὥστε μὴ οὐ παρημελημένον  
ἔρρειν, τὸ χαίρειν μὴ μαθόνθ' ὅπου φρενῶν,  
ἀναίματον, βόσκημα δαιμόνων, σκιάν.  
οὐδ' ἀντιφωνεῖς, ἀλλ' ἀποπτύεις λόγους  
ἐμοὶ τραφεῖς τε καὶ καθιερωμένος;

305 καὶ ζῶν με δαίσεις οὐδὲ πρὸς βωμῷ σφαγεῖς·  
ὕμνον δ' ἀκούσῃ τόνδε δέσμιον σέθεν.

- ἄγε δὴ καὶ χορὸν ἄψωμεν, ἐπεὶ  
μοῦσαν στυγεράν

ἀποφαίνεσθαι δεδόκηκεν,

310 λέξαι τε λάχῃ τὰ κατ' ἀνθρώπους  
ὡς ἐπινωμᾷ στάσις ἀμά.

εὐθυδίκαιοι δ' οἰόμεθ' εἶναι·

τὸν μὲν καθαρὰς χεῖρας προνέμοντ'

οὔτις ἐφέρει μῆνις ἀφ' ἡμῶν,

315 ἀσινῆς δ' αἰῶνα διοιχνεῖ·

ὅστις δ' ἀλιτῶν ὥσπερ ὄδ' ἀνὴρ

χεῖρας φονίας ἐπικρύπτει,

μάρτυρες ὀρθαὶ τοῖσι θανοῦσιν

παραγιγνόμεναι πράκτορες αἵματος

320 αὐτῷ τελέως ἐφάνημεν.

- μάτερ ἅ μ' ἔτικτες, ὦ [στρ. α.

μάτερ Νύξ, ἀλα-

οῖσι καὶ δεδορκόσιν

ποιάν, κλῦθ'. ὁ Λατοῦς γὰρ ἱ-

νὶς μ' ἄτιμον τίθησιν

325 τόνδ' ἀφαιρούμενος

πτῶκα, ματρῶν ἄγ-

νισμα κύριον φόνου.

- ἐπὶ δὲ τῷ τεθυμένῳ [ἐφυμν. α.

τόδε μέλος, παρακοπά,

330 παραφορὰ φρενοδαλῆς,

ὕμνος ἐξ Ἑρινύων,

δέσμιος φρενῶν, ἀφόρ-

μικτος, αὐονὰ βροτοῖς.

- τοῦτο γὰρ λάχος διαν- [ἀντ. α.

ταία Μοῖρ' ἐπέ-

335 κλωσεν ἐμπέδως ἔχειν,

θνατῶν τοῖσιν αὐτουργίαι

ξυμπέσωσιν μάταιοι,

τοῖς ὀμαρτεῖν, ὄφρ' ἄν

γᾶν ὑπέλθῃ· θανῶν δ'

340 οὐκ ἄγαν ἐλεύθερος.

- ἐπὶ δὲ τῷ τεθυμένῳ [ἐφυμν. α.

τόδε μέλος, παρακοπά,

παραφορὰ φρενοδαλῆς,

ὕμνος ἐξ Ἑρινύων,

345 δέσμιος φρενῶν, ἀφόρ-

μικτος, αὐονὰ βροτοῖς.

- γιγνομέναισι λάχη τάδε φαμί κεκράνθαι, [στρ. β.

350 ἀθανάτων δ' ἀπέχειν χέρας, οὐδέ τις ἐστὶ

συνδαίτωρ μετάκοινος,

παλλεύκων δὲ πέπλων ἄμμοιρος ἄκληρος ἐτύχθην.

· · · · ·  
- δωμάτων γὰρ εἰλόμαν

355 ἀνατροπᾶς, ὅταν Ἄρης

τιθασὸς ὦν φίλον ἔλῃ,

ἐπὶ τόν, ὦ, διόμεναι

κρατερὸν ὄνθ' ὁμοίως

μαυροῦμεν ὑφ' αἵματος νέου.

360 - ἴσπεύδομεν αἶδ' ἀφελεῖν τινὰ τᾶσδε μερί- [ἀντ. β.

μνας

ἴθεῶν δ' ἀτέλειαν ἐμαῖσι λιταῖς ἐπικραίνειν,

μηδ' εἰς ἄγκρισιν ἐλθεῖν.

365 Ζεὺς δ' αἰμοσταγὲς ἀξιοῖμιςον ἔθνος τόδε λέσχας

ἄς ἀπηξιώσατο.

- <δωμάτων γὰρ εἰλόμαν

ἀνατροπὰς· ὅταν Ἄρης

τιθασὸς ὦν φίλον ἔλῃ,

ἐπὶ τόν, ὦ, διόμεναι

κρατερὸν ὄνθ' ὁμοίως

μαυροῦμεν ὑφ' αἵματος νέου.>

- δόξαι δ' ἀνδρῶν καὶ μάλ' ὑπ' αἰθέρι σεμναὶ [στρ. γ.

τακόμεναι κατὰ γὰς μινύθουσιν ἄτιμοι

370 ἀμετέραις ἐφόδοις μελανείμοσιν, ὀρη-

σμοῖς τ' ἐπιφθόνοις ποδός.

- μάλα γὰρ οὖν ἀλομένα

ἀνέκαθεν βαρυπετῇ

καταφέρω ποδὸς ἀκμάν,

375 σφαλερὰ <καὶ> τανυδρόμοις

κῶλα, δύσφορον ἄταν.

- πίπτων δ' οὐκ οἶδεν τόδ' ὑπ' ἄφρονι λύμα· [ἀντ. γ.

τοῖον ἐπὶ κνέφας ἀνδρὶ μύσους πεπόταται,

καὶ δνοφερὰν τιν' ἀχλὺν κατὰ δώματος αὐδᾶ-

380 ται πολύστονος φάτις.

- <μάλα γὰρ οὖν ἀλομένα

ἀνέκαθεν βαρυπετῇ

καταφέρω ποδὸς ἀκμάν,

σφαλερὰ καὶ τανυδρόμοις

κῶλα, δύσφορον ἄταν.>

- μένει γάρ· εὐμήχανοι [στρ. δ.

δὲ καὶ τέλειοι κακῶν

τε μνήμονες, σεμναὶ

καὶ δυσπαρήγοροι βροτοῖς,

385 ἄτιμ' ἀτίετα διόμεναι

λάχῃ θεῶν διχοστατοῦντ'

ἀνηλίῳ λάμπᾳ,

δυσοδοπαίπαλα δερκομένοισι

καὶ δυσσομμάτοις ὁμῶς.

τίς οὖν τάδ' οὐχ ἄζεται [ἀντ. δ.

390 τε καὶ δέδοικεν βροτῶν,

ἐμοῦ κλύων θεσμὸν

τὸν μοιρόκραντον ἐκ θεῶν  
δοθέντα τέλεον; ἔτι δέ μοι  
᾿μένει γέρας παλαιόν, οὐδ'  
ἀτιμίας κύρω,  
395 καίπερ ὑπὸ χθόνα τάξιν ἔχουσα  
καὶ δυσήλιον κνέφας.

## ΑΘΗΝΑ

πρόσωθεν ἐξήκουσα κληδόνος βοήν  
ἀπὸ Σκαμάνδρου, γῆν καταφθατουμένη,  
ἦν δῆτ' Ἀχαιῶν ἄκτορές τε καὶ πρόμοι,  
400 τῶν αἰχμαλώτων χρημάτων λάχος μέγα,  
ἐνειμαν αὐτόπρεμνον ἐς τὸ πᾶν ἐμοί,  
ἐξαίρετον δώρημα Θησέως τόκοις·  
ἐνθεν διώκουσ' ἦλθον ἄτρυτον πόδα,  
πτερῶν ἄτερ ῥοιβδοῦσα κόλπον αἰγίδος.

405 [πῶλοις ἀκμαίοις τόνδ' ἐπιζεύξας ὄχον.]  
καινὴν δ' ὀρῶσα τήνδ' ὀμιλίαν χθονὸς  
ταρβῶ μὲν οὐδέν, θαῦμα δ' ὄμμασιν πάρα.  
τίνες ποτ' ἐστέ; πᾶσι δ' ἐς κοινὸν λέγω,  
βρέτας τε τοῦμὸν τῷδ' ἐφημένῳ ξένῳ·

410 ὑμᾶς δ' ὁμοίας οὐδενὶ σπαρτῶν γένει,  
οὔτ' ἐν θεαῖσι πρὸς θεῶν ὀρωμένας  
οὔτ' οὖν βροτείοις ἐμφερεῖς μορφώμασι -  
λέγειν δ' ἄμομφον ὄντα τοὺς πέλας κακῶς  
πρόσω δικαίων ἢδ' ἀποστατεῖ θέμις.

415 Χο. πεύση τὰ πάντα συντόμως, Διὸς κόρη.  
ἡμεῖς γάρ ἐσμεν Νυκτὸς αἰαντὴ τέκνα,  
Ἄραι δ' ἐν οἴκοις γῆς ὑπαὶ κεκλήμεθα.  
Αθ. γένος μὲν οἶδα κληδόνας τ' ἐπωνύμους.  
Χο. τιμὰς γε μὲν δὴ τὰς ἐμὰς πεύση τάχα.

420 Αθ. μάθοιμ' ἄν, εἰ λέγοι τις ἐμφανῆ λόγον.  
Χο. βροτοκτονοῦντας ἐκ δόμων ἐλαύνομεν.  
Αθ. καὶ τῷ κτανόντι ποῦ τὸ τέρμα τῆς φυγῆς;  
Χο. ὅπου τὸ χαίρειν μηδαμοῦ νομίζεται.  
Αθ. ἦ καὶ τοιαύτας τῷδ' ἐπιρροίξεις φυγὰς;  
425 Χο. φονεὺς γὰρ εἶναι μητρὸς ἡξιώσατο.



Αθ. ἄλλης ἀνάγκης οὔτινος τρέων κότον;  
Χο. ποῦ γὰρ τοσοῦτο κέντρον ὡς μητροκτονεῖν;  
Αθ. δυοῖν παρόντοι ἥμισυς λόγου πάρα.  
Χο. ἀλλ' ὄρκον οὐ δέξαιτ' ἄν, οὐ δοῦναι θέλει.

430 Αθ. κλύειν δικαίως μᾶλλον ἢ πρᾶξαι θέλεις.

Χο. πῶς δῆ; δίδαξον· τῶν σοφῶν γὰρ οὐ πένη.

Αθ. ὄρκοις τὰ μὴ δίκαια μὴ νικᾶν λέγω.

Χο. ἀλλ' ἐξέλεγε, κρῖνε δ' εὐθεῖαν δίκην.

Αθ. ἦ κάπ' ἐμοὶ τρέποιτ' ἄν αἰτίας τέλος;

435 Χο. πῶς δ' οὐ; σέβουσαι γ' ἀξίαν κάπ' ἀξίων.

Αθ. τί πρὸς τάδ' εἰπεῖν, ὦ ξέν', ἐν μέρει θέλεις;

λέξας δὲ χώραν καὶ γένος καὶ ξυμφορὰς

τὰς σάς, ἔπειτα τόνδ' ἀμυναθοῦ ψόγον,

εἵπερ πεποιθὼς τῇ δίκῃ βρέτας τόδε

440 ἦσαι φυλάσσων ἐστίας ἐμῆς πέλας,

σεμνὸς προσίκτωρ ἐν τρόποις Ἰξίονος.

τούτοις ἀμείβου πᾶσιν εὐμαθὲς τί μοι.

Ορ. ἄνασσ' Ἀθάνα, πρῶτον ἐκ τῶν ὑστάτων

τῶν σῶν ἐπῶν μέλημ' ἀφαιρήσω μέγα.

445 οὐκ εἰμὶ προστρόπαιος, οὐδ' ἔχων μύσος

πρὸς χειρὶ τήμῃ τὸ σὸν ἐφεζόμην βρέτας.

τεκμήριον δὲ τῶνδ' ἐσοὶ λέξω μέγα·

ἄφθογγον εἶναι τὸν παλαμναῖον νόμος,

ἔστ' ἄν πρὸς ἀνδρὸς αἵματος καθαρσίου

450 σφαγαὶ καθαιμάξωσι νεοθήλου βοτοῦ.

πάλαι πρὸς ἄλλοις ταῦτ' ἀφιερώμεθα

οἴκοισι, καὶ βοτοῖσι καὶ ῥυτοῖς πόροις.

ταύτην μὲν οὕτω φροντίδ' ἐκποδὼν λέγω.

γένος δὲ τοῦμὸν ὡς ἔχει πεύση τάχα.

455 Ἀργεῖός εἰμι, πατέρα δ' ἱστορεῖς καλῶς,

Ἀγαμέμνον', ἀνδρῶν ναυβατῶν ἀρμόστορα·

ξὺν ᾧ σὺ Τροίαν ἄπολιν Ἰλίου πόλιν

ἔθηκας. ἔφθιθ' οὗτος οὐ καλῶς, μολὼν

εἰς οἶκον· ἀλλὰ νιν κελαινόφρων ἐμῇ

460 μήτηρ κατέκτα, ποικίλοις ἀγρεύμασι

κρύψας', ἃ λουτρῶν ἐξεμαρτύρει φόνον.

κάγῳ κατελθὼν, τὸν πρὸ τοῦ φεύγων χρόνον,

ἔκτεινα τὴν τεκοῦσαν, οὐκ ἄρνήσομαι,  
ἀντικτόνοις ποιναῖσι φιλτάτου πατρός.

465 καὶ τῶνδε κοινῇ Λοξίας μεταίτιος,  
ἄλγη προφωνῶν ἀντίκεντρα καρδία,  
εἰ μή τι τῶνδ' ἔρξοιμι τοὺς ἐπαιτίους.  
σὺ δ' εἰ δικαίως εἶτε μὴ κρίνον δίκην·  
πράξας γὰρ ἐν σοὶ πανταχῇ τάδ' αἰνέσω.

470 Αθ. τὸ πρᾶγμα μεῖζον ἢ τις οἶεται τόδε  
βροτοῖς δικάζειν· οὐδὲ μὴν ἐμοὶ θέμις  
φόνου διαιρεῖν ὄξυμηνίτου δίκας·  
ἄλλως τε καὶ σὺ μὲν κατηρυκῶς νόμῳ  
ικέτης προσῆλθες καθαρὸς ἀβλαβῆς δόμοις.

475 ὅμως δ' ἄμομφον ὄντα σ' αἰροῦμαι πόλει.  
αὐται δ' ἔχουσι μοῖραν οὐκ εὐπέμπελον,  
καὶ μὴ τυχοῦσαι πράγματος νικηφόρου -  
χωρεῖ μεταῦθις ἰδὸς ἐκ φρονημάτων,  
πέδοι πεσὼν ἄφερτος αἰανῆς νόσος.

480 τοιαῦτα μὲν τάδ' ἐστίν· ἀμφότερα, μένειν  
πέμπειν τε, †δυσπῆματ' ἀμηχάνως ἐμοί. †  
ἐπεὶ δὲ πρᾶγμα δεῦρ' ἐπέσκηψεν τόδε,

. . . . .  
φόνων δικαστὰς ὀρκίων αἰδουμένους  
θεσμόν, τὸν εἰς ἅπαντ' ἐγὼ θήσω χρόνον.

485 ὑμεῖς δὲ μαρτύριά τε καὶ τεκμήρια  
καλεῖσθ', ἄρωγὰ τῆς δίκης ὀρθώματα.  
κρίνασα δ' ἀστῶν τῶν ἐμῶν τὰ βέλτατα  
ἦξω, διαιρεῖν τοῦτο πρᾶγμ' ἐτητύμως.  
ὄρκων περῶντας μηδὲν ἔκδικον φρεσίν.

490 Χο. νῦν καταστροφαὶ νέων [στρ. α.  
θεσμίων, εἰ κρατή-  
σει δίκαια <τε> καὶ βλάβαι  
τοῦδε μητροκτόνου.  
πάντας ἤδη τόδ' ἔργον εὐχερεῖ-

495 α συναρμόσει βροτούς.  
πολλὰ δ' ἔτυμα παιδότρωτα  
πάθεα προσμένει τοκεῦ-  
σιν μεταῦθις ἐν χρόνῳ.

οὐδὲ γὰρ βροτοσκόπων [ἀντ. α.

500 μαινάδων τῶνδ' ἐφέρ-

ψει κότος τις ἐργμάτων·

πάντ' ἐφήσω μόρον.

πεύσεται δ' ἄλλος ἄλλοθεν, προφω-

νῶν τὰ τῶν πέλας κακά,

505 λῆξιν ὑπόδοσίν τε μόχθων,

ἄκεά τ' οὐ βέβαια τλά-

μων [δέ τις] μάταν παρηγορεῖ.

μηδέ τις κικλησκέτω [στρ. β.

ξυμφορᾷ τετυμμένος,

510 τοῦτ' ἔπος θροοῦμενος,

ᾧ Δίκα,

ὧ θρόνοι τ' Ἑρινύων.

ταῦτά τις τάχ' ἂν πατήρ

ἦ τεκοῦσα νεοπαθῆς

515 οἶκτον οἰκτίσαιτ', ἐπει-

δὴ πίτνει δόμος δίκας.

ἔσθ' ὅπου τὸ δεινὸν εὔ [ἀντ. β.

καὶ φρενῶν ἐπίσκοπον

δεῖ μένειν καθήμενον·

520 ξυμφέρει

σωφρονεῖν ὑπὸ στένει.

τίς δὲ μηδὲν ἐν φάει

καρδίας ἀνὴρ τρέμων

ἦ πόλις βροτῶν ὁμοί-

525 ὡς ἔτ' ἂν σέβοι δίκαν;

μήτ' ἀναρκτον βίον [στρ. γ.

μήτε δεσποτούμενον

αἰνέσης.

530 παντὶ μέσῳ τὸ κράτος θεὸς ὥπασεν, ἄλλ'

ἄλλα δ' ἐφορεύει.

ξύμμετρον δ' ἔπος λέγω,

δυσσεβίας μὲν ὕβρις τέκος ὡς ἐτύμως·

535 ἐκ δ' ὑγιείας

φρενῶν ὁ πᾶσιν φίλος

καὶ πολύευκτος ὄλβος.

ἐς τὸ πᾶν [δέ] σοι λέγω, [ἀντ. γ.  
βωμὸν αἰδεσσαι δίκας·

540 μηδέ νιν  
κέρδος ἰδὼν ἀθέω ποδὶ λάξ ἀτίσης,  
ποινὰ γὰρ ἐπέσται.  
κύριον μένει τέλος.

545 πρὸς τάδε τις τοκέων σέβας εὖ προτίων  
καὶ ξενοτίμους  
ἐπιστροφὰς δωμάτων  
αἰδόμενός τις ἔστω.

550 ἐκ τῶνδ' ἀνάγκας ἄτερ δίκαιος ὢν [στρ. δ.  
οὐκ ἄνολβος ἔσται·

πανώλεθρος <δ'> οὔποτ' ἂν γένοιτο.  
τὸν ἀντίτολμον δέ φαμι παρβάδαν  
<ἄγον>τα πολλὰ παντόφυρτ' ἄνευ δίκας

555 βιαίως ξὺν χρόνῳ καθήσειν  
λαῖφος, ὅταν λάβῃ πόνοσ  
θραυομένας κεραίας.  
καλεῖ δ' ἀκούοντας οὐδὲν <έν> μέσα [ἀντ. δ.  
δυσπαλεῖ τε δίνα·

560 γελᾷ δὲ δαίμων ἐπ' ἀνδρὶ θερμῷ,  
τὸν οὔποτ' αὐχοῦντ' ἰδὼν ἀμηχάνοις  
δύαις λαπαδνὸν οὐδ' ὑπερθέοντ' ἄκραν·  
δι' αἰῶνος δὲ τὸν πρὶν ὄλβον  
ἔρματι προσβαλὼν δίκας

565 ὦλετ' ἄκλαυστος, ἄστος.  
Αθ. κήρυσσε, κῆρυξ, καὶ στρατὸν κατειργαθοῦ,  
†ῆ τ' οὖν διάτορος †Τυρσηνικῇ  
σάλπιγξ βροτείου πνεύματος πληρουμένη  
ὑπέρτονον γήρυμα φαινέτω στρατῷ.

570 πληρουμένου γὰρ τοῦδε βουλευτηρίου  
σιγᾶν ἀρήγει καὶ μαθεῖν θεσμοὺς ἐμοὺς  
πόλιν τε πᾶσαν ἐς τὸν αἰανῇ χρόνον  
καὶ τῷδ' ὅπως ἂν εὖ καταγνωσθῇ δίκη.  
Χο. ἄναξ Ἀπολλων, ὃν ἔχεις αὐτὸς κράτει.

575 τί τοῦδε σοὶ μέτεστι πράγματος λέγε.  
Απ. καὶ μαρτυρήσων ἦλθον - ἔστι γὰρ νόμῳ

ικέτης ὅδ' ἀνὴρ καὶ δόμων ἐφέστιος  
ἐμῶν, φόνου δὲ τῷδ' ἐγὼ καθάρσιος -  
καὶ ξυνδικήσων αὐτός· αἰτίαν δ' ἔχω

580 τῆς τοῦδε μητρὸς τοῦ φόνου. σὺ δ' εἴσαγε  
ὅπως <τ'> ἐπίστα τήνδε κύρωσον δίκην.

Αθ. ὑμῶν ὁ μῦθος, εἰσάγω δὲ τὴν δίκην.  
ὁ γὰρ διώκων πρότερος ἐξ ἀρχῆς λέγων  
γένοιτ' ἂν ὀρθῶς πράγματος διδάσκαλος.

585 Χο. πολλὰ μὲν ἐσμεν, λέξομεν δὲ συντόμως.  
ἔπος δ' ἀμείβου πρὸς ἔπος ἐν μέρει τιθεῖς.

τὴν μητέρ' εἶπε πρῶτον εἰ κατέκτονας.

Ορ. ἔκτεινα· τούτου δ' οὔτις ἄρνησις πέλει.

Χο. ἐν μὲν τόδ' ἤδη τῶν τριῶν παλαισμάτων.

590 Ορ. οὐ κειμένῳ πῶ τόνδε κομπάζεις λόγον.

Χο. εἰπεῖν γε μέντοι δεῖ σ' ὅπως κατέκτανες.

Ορ. λέγω· ξιφουλκῶ χειρὶ πρὸς δέρην τεμών.

Χο. πρὸς τοῦ δ' ἐπείσθης καὶ τίνος βουλευμασιν;

Ορ. τοῖς τοῦδε θεσφάτοισι· μαρτυρεῖ δέ μοι.

595 Χο. ὁ μάντις ἐξηγεῖτό σοι μητροκτονεῖν;

Ορ. καὶ δεῦρό γ' αἰετὴν τὴν τύχην οὐ μέφομαι.

Χο. ἀλλ' εἴ σε μάρψει ψῆφος, ἄλλ' ἐρεῖς τάχα.

Ορ. πέποιθ'· ἀρωγὰς [δ'] ἐκ τάφου πέμπει πατήρ.

Χο. νεκροῖσί νυν πέπισθι μητέρα κτανών.

600 Ορ. δυοῖν γὰρ εἶχε προσβολὰς μισμάτων.

Χο. πῶς δὴ; δίδαζον τοὺς δικάζοντας τάδε.

Ορ. ἀνδροκτονοῦσα πατέρ' ἐμὸν κατέκτανε.

Χο. ἥτοιγάρ σὺ μὲν ζῆς, ἡ δ' ἐλευθέρα φόνου.

Ορ. τί δ' οὐκ ἐκείνην ζῶσαν ἤλαυνες φυγῇ;

605 Χο. οὐκ ἦν ὁμαιμος φωτὸς ὃν κατέκτανεν.

Ορ. ἐγὼ δὲ μητρὸς τῆς ἐμῆς ἐν αἵματι;

Χο. πῶς γάρ σ' ἔθρεψεν ἐντός, ὃ μαιαφόνε,

ζώνης; ἀπεύχῃ μητρὸς αἶμα φίλτατον;

Ορ. ἤδη σὺ μαρτύρησον, ἐξηγοῦ δέ μοι,

610 Ἀπολλόν, εἴ σφε σὺν δίκῃ κατέκτανον.

δρᾶσαι γάρ, ὥσπερ ἔστιν, οὐκ ἀρνούμεθα·

ἀλλ' εἰ δικαίως εἶτε μὴ τῇ σῇ φρενὶ

δοκεῖ, τόδ' αἶμα κρῖνον, ὥς τούτοις φράσω.

Απ. λέξω πρὸς ὑμᾶς, τόνδ' Ἀθηναίᾳς μέγαν  
615 θεσμόν, δικαίως, μάντις ὦν δ' οὐ ψεύσομαι.  
οὐπώποτ' εἶπον μαντικοῖσιν ἐν θρόνοις,  
οὐκ ἀνδρός, οὐ γυναικός, οὐ πόλεως πέρι,  
ὃ μὴ κελεύσαι Ζεὺς Ὀλυμπίων πατὴρ.  
τὸ μὲν δίκαιον τοῦθ' ὅσον σθένει μαθεῖν,  
620 βουλῇ πιφαύσκω δ' ὑμῖν ἐπισπένθαι πατρός.  
ὄρκος γὰρ οὔτι Ζηνὸς ἰσχύει πλέον.  
Χο. Ζεὺς, ὡς λέγεις σύ, τόνδε χρησμὸν ὥπασε,  
φράζειν Ὀρέστη τῷδε, τὸν πατὴρ φόνον  
πράξαντα μητρὸς μηδαμοῦ τιμὰς νέμειν;  
625 Απ. οὐ γάρ τι ταῦτ' ἄνδρα γενναῖον θανεῖν  
διοσδότοις σκλήπτροισι τιμαλφούμενον,  
καὶ ταῦτα πρὸς γυναικός, οὗ τι θουρίοις  
τόξοις ἐκηβόλοισιν, ὥστ' Ἀμαζόνους,  
ἀλλ' ὡς ἀκούσῃ, Παλλάς, οἳ τ' ἐφήμενοι  
630 ψήφῳ διαιεῖν τοῦδε πράγματος πέρι.  
ἀπὸ στρατείας γάρ νιν, ἡμποληκότα  
τὰ πλεῖστ' ἄμεινον, εὐφροσιν δεδεγμένη

. . . . .  
δροίτῃ περῶντι λουτρὰ κάπῃ τέρματι  
φᾶρος περεσκήνωσεν, ἐν δ' ἀτέρμονι  
635 κόπτει πεδήσας ἄνδρα δαιδάλῳ πέπλῳ.  
ἀνδρὸς μὲν ὑμῖν οὗτος εἴρηται μόρος  
τοῦ παντοσέμνου, τοῦ στρατηλάτου νεῶν.  
† ταύτην τοιαύτην εἶπον, ὡς δηχθῇ λεώς,  
ὅσπερ τέτακται τήνδε κυρῶσαι δίκην.  
640 Χο. πατὴρ προτιμᾷ Ζεὺς μόρον τῷ σῷ λόγῳ·  
αὐτὸς δ' ἔδῃσε πατέρα πρεσβύτην Κρόνον.  
πῶς ταῦτα τούτοις οὐκ ἐναντίως λέγεις;  
ὕμᾶς δ' ἀκούειν ταῦτ' ἐγὼ μαρτύρομαι.  
Απ. ὦ παντομισῇ κνώδαλα, στύγῃ θεῶν,  
645 πέδας μὲν ἂν λύσειεν, ἔστι τοῦδ' ἄκος,  
καὶ κάρτα πολλὴ μηχανὴ λυτήριος·  
ἀνδρὸς δ' ἐπειδὰν αἴμ' ἀνασπάσῃ κόνις  
ἅπαξ θανόντος, οὔτις ἔστ' ἀνάστασις.  
τούτων ἐπὶ φῶς οὐκ ἐποίησεν πατὴρ

650 οὐμός, τὰ δ' ἄλλα πάντ' ἄνω τε καὶ κάτω  
στρέφω·ν τίθησιν οὐδὲν ἀσθμαίνων μένει.

Χο. πῶς γὰρ τὸ φεύγειν τοῦδ' ὑπερδικεῖς ὄρα·  
τὸ μητρὸς αἷμ' ὁμαιμον ἐκχέας πέδοι  
ἔπειτ' ἐν Ἄργει δώματ' οἰκῇσιν πατρός;

655 ποίοισι βωμοῖς χρώμενος τοῖς δημίοις;  
ποία δὲ χέρνιψ φρατέρων προσδέξεται;  
Απ. καὶ τοῦτο λέξω, καὶ μάθ' ὥς ὀρθῶς ἐρῶ.  
οὐκ ἔστι μήτηρ ἢ κεκλημένη τέκνου  
τοκεύς, τροφὸς δὲ κύματος νεοσπόρου·

660 τίκτει δ' ὁ θρώσκων, ἢ δ' ἄπερ ξένῳ ξένη  
ἔσωσεν ἔρνος, οἷσι μὴ βλάβῃ θεός.  
τεκμήριον δὲ τοῦδέ σοι δεῖξω λόγου·  
πατὴρ μὲν ἂν γείναιτ' ἄνευ μητρός· πέλας  
μάρτυς πάρεστι παῖς Ὀλυμπίου Διός,

665 οὐδ' ἐν σκότοισι νηδύος τεθραμμένη,  
ἀλλ' οἷον ἔρνος οὔτις ἂν τέκοι θεά.

ἐγὼ δέ, Παλλάς, τᾶλλα θ' ὥς ἐπίσταμαι,  
τὸ σὸν πόλισμα καὶ στρατὸν τεύξω μέγαν,  
καὶ τόνδ' ἔπεμψα σὼν δόμων ἐφέστιον,

670 ὅπως γένοιτο πίστις ἐς τὸ πᾶν χρόνου  
καὶ τόνδ' ἐπικτήσαιο σύμμαχον, θεά,  
καὶ τοὺς ἔπειτα, καὶ τὰδ' αἰανῶς μένοι  
στέργειν τὰ πιστὰ τῶνδε τοὺς ἐπισπόρους.

Αθ. ἤδη κελεύω τοῦσδ' ἀπὸ γνώμης φέρειν

675 ψῆφον δικαίαν, ὥς ἅλις λελεγμένων;  
Χο. ἡμῖν μὲν ἤδη πᾶν τετόξευται βέλος.  
μένω δ' ἀκοῦσαι πῶς ἀγὼν κριθήσεται.  
Αθ. τί γάρ; πρὸς ὑμῶν πῶς τιθεῖς ἄμορφος ὦ;

Απ. ἠκούσαθ' ὧν ἠκούσατ', ἐν δὲ καρδίᾳ

680 ψῆφον φέροντες ὅρκον αἰδεῖσθε, ξένοι.

Αθ. κλύοιτ' ἂν ἤδη θεσμόν, Ἀττικὸς λεώς,  
πρώτας δίκας κρίνοντες αἵματος χυτοῦ.

ἔσται δὲ καὶ τὸ λοιπὸν Αἰγέως στρατῶ  
αἰεὶ δικαστῶν τοῦτο βουλευτήριον.

685 πάγον δ' ἦ Ἄρειον τόνδ', Ἀμαζόνων ἔδραν

σκηνάς θ', ὅτ' ἦλθον Θησέως κατὰ φθόνον  
στρατηλατοῦσαι, καὶ πόλει νεόπτολιν  
τήνδ' ὑψίπυργον ἀντεπύργωσαν τότε,  
Ἄρει δ' ἔθυσον, ἔνθεν ἔστ' ἐπώνυμος

690 πέτρα πάγος τ' Ἄρειος· ἐν δὲ τῷ σέβας  
ἀστῶν φόβος τε ξυγγενῆς τὸ μὴ ἀδικεῖν  
σχίσει τό τ' ἡμᾶρ καὶ κατ' εὐφρόνην ὁμῶς,  
αὐτῶν πολιτῶν μὴ 'πικαινούντων νόμους  
κακαῖς ἐπιρροαῖσι· βορβόρῳ δ' ὕδωρ

695 λαμπρὸν μιαίνων οὐποθ' εὐρήσεις ποτόν.  
τὸ μήτ' ἀναρχον μήτε δεσποτούμενον  
ἀστοῖς περιστέλλουσι βουλευῶ σέβειν,  
καὶ μὴ τὸ δεινὸν πᾶν πόλεως ἔξω βαλεῖν.  
τίς γὰρ δεδοικῶς μηδὲν ἔνδικος βροτῶν;

700 τοῖόνδε τοι ταρβοῦντες ἐνδίκως σέβας  
ἔρυμα [τε] χώρας καὶ πόλεως σωτήριον  
ἔχοιτ' ἄν, οἷον οὔτις ἀνθρώπων ἔχει,  
οὔτ' ἐν Σκύθῃσιν οὔτε Πέλοπος ἐν τόποις.  
κερδῶν ἄθικτον τοῦτο βουλευτήριον,

705 αἰδοῖον, ὀξύθυμον, εὐδόντων ὕπερ  
ἐγρηγορὸς φρούρημα γῆς καθίσταμαι.  
ταύτην μὲν ἐξέτειν' ἐμοῖς παραίνεσιν  
ἀστοῖσιν ἐς τὸ λοιπόν· ὀρθοῦσθαι δὲ χρή  
καὶ ψῆφον αἶρειν καὶ διαγνῶναι δίκην

710 αἰδουμένους τὸν ὄρκον. εἴρηται λόγος.  
Χο. καὶ μὴν βαρεῖαν τήνδ' ὁμιλίαν χθονὸς  
ξύμβουλός εἰμι μηδαμῶς ἀτιμάσαι.

Απ. κᾶγωγε χρησμοὺς τοὺς ἐμούς τε καὶ Διὸς  
ταρβεῖν κελεύω μὴδ' ἀκαρπώτους κτίσαι.

715 Χο. ἀλλ' αἵματηρὰ πράγματ' οὐ λαχὼν σέβεις,  
μαντεῖα δ' οὐκέθ' ἀγνὰ μαντεύσῃ νέμων.

Απ. ἦ καὶ πατήρ τι σφάλλεται βουλευμάτων  
πρωτοκτόνοισι προστροπαῖς Ἰξίονος;

Χο. λέγεις· ἐγὼ δὲ μὴ τυχοῦσα τῆς δίκης

720 βαρεῖα χώρα τῇδ' ὁμιλήσω πάλιν.

Απ. ἀλλ' ἐν τε τοῖς νέοις καὶ παλαιτέροις  
θεοῖς ἄτιμος εἶ σύ· νικήσω δ' ἐγώ.



Χο. τοιαῦτ' ἔδρασας καὶ Φέρητος ἐν δόμοις·  
Μοίρας ἔπεισας ἀφθίτους θεῖναι βροτούς.

725 Απ. οὐκ οὖν δίκαιον τὸν σέβοντ' εὐεργετεῖν,  
ἄλλως τε πάντως χῶτε δεόμενος τύχοι;

Χο. σύ τοι παλαιὰς διανομὰς καταφθίσας  
οἶνω παρηπάφησας ἀρχαίας θεάς.

Απ. σύ τοι τάχ' οὐκ ἔχουσα τῆς δίκης τέλος

730 ἐμῇ τὸν ἰὸν οὐδὲν ἐχθροῖσιν βαρύν.

Χο. ἐπεὶ καθιππάζῃ με πρεσβῦτιν νέος,  
δίκης γενέσθαι τῆσδ' ἐπῆκοος μένω,  
ὥς ἀμφίβουλος οὔσα θυμοῦσθαι πόλει.

Αθ. ἐμὸν τόδ' ἔργον, λοισθίαν κρῖναι δίκην·

735 ψῆφον δ' Ὀρέστη τήνδ' ἐγὼ προσθήσομαι.

μήτηρ γὰρ οὐτις ἔστιν ἢ μ' ἐγείνατο,  
τὸ δ' ἄρσεν αἰνῶ πάντα, πλὴν γάμου τυχεῖν,  
ἅπαντι θυμῷ, κάρτα δ' εἰμὶ τοῦ πατρός.  
οὕτω γυναικὸς οὐ προτιμήσω μόρον

740 ἄνδρα κτανούσης δωμάτων ἐπίσκοπον.

νικᾷ δ' Ὀρέστης, κἂν ἰσόψηφος κριθῇ.  
ἐκβάλλεθ' ὥς τάχιστα τευχέων πάλους,  
ὅσοις δικαστῶν τοῦτ' ἐπέσταλται τέλος.

Ορ. ὦ Φοῖβ' Ἀπολλων, πῶς ἀγὼν κριθήσεται;

745 Χο. ὦ Νυξ μέλαινα μήτερ, ἄρ' ὀρᾷς τάδε;

Ορ. νῦν ἀγχόνης μοι τέρματ', ἢ φάος βλέπειν.

Χο. ἡμῖν γὰρ ἔρρειν, ἢ πρόσω τιμὰς νέμειν.

Απ. πεμπάζετ' ὀρθῶς ἐκβολὰς ψήφων, ξένοι,  
τὸ μὴ ἀδικεῖν σέβοντες ἐν διαιρέσει.

750 γνώμης δ' ἀπούσης πῆμα γίγνεται μέγα,  
βαλοῦσά τ' οἶκον ψῆφος ὥρθωσεν μία.

Αθ. ἀνὴρ ὃδ' ἐκπέφευγεν αἵματος δίκην·

ἶσον γάρ ἐστι τὰρίθμημα τῶν πάλων.

Ορ. ὦ Παλλάς, ὦ σώσασα τοὺς ἐμοὺς δόμους,

755 γαίης πατρώας ἐστερημένον σύ τοι

κατόκιστάς με· καί τις Ἑλλήνων ἐρεῖ,

Ἐργεῖος ἀνὴρ αὖθις ἐν τε χρήμασιν

οἰκεῖ πατρώοις, Παλλάδος καὶ Λοξίου

ἑκατι, καὶ τοῦ πάντα κραίνοντος τρίτου

760 Σωτήρος' - ὃς πατρώον αἰδεσθεῖς μόρον  
σφάζει με, μητρὸς τάσδε συνδίκους ὀρῶν.

ἐγὼ δὲ χώρα τῇδε καὶ τῷ σῷ στρατῷ  
τὸ λοιπὸν εἰς ἅπαντα πλειστήρη χρόνον  
ὀρκωμοτήσας νῦν ἄπειμι πρὸς δόμους,

765 μήτοι τιν' ἄνδρα δεῦρο πρυμνήτην χθονὸς  
ἐλθόντ' ἐποίσειν εὖ κεκασμένον δόρυ.  
αὐτοὶ γὰρ ἡμεῖς ὄντες ἐν τάφοις τότε  
τοῖς τὰμὰ παρβαίνουσι νῦν ὀρκώματα  
ἀμηχάνοισι ἥπράζομεν δυσπραξίαις,

770 ὁδοὺς ἀθύμους καὶ παρόρνιας πόρους  
τιθέντες, ὥς αὐτοῖσι μεταμέλη πόνος·  
ὀρθουμένων δέ, καὶ πόλιν τὴν Παλλάδος  
τιμῶσιν αἰεὶ τήνδε συμμάχῳ δορί,  
αὐτοὶ σφιν ἡμεῖς ἐσμεν εὐμενέστεροι.

775 καὶ χαῖρε, καὶ σὺ καὶ πολιτσοῦχος λεώς·  
πάλαισμι' ἄφυκτον τοῖς ἐναντίοις ἔχοις,  
σωτήριόν τε καὶ δορὸς νικηφόρον.  
Χο. ἰὼ θεοὶ νεώτεροι, παλαιοὺς νόμους [στρ. α.  
καθιππάσασθε κακὰ χερῶν εἴλεσθέ μου.

780 ἐγὼ δ' ἄτιμος ἅ τάλαινα βαρύκοτος  
ἐν γὰρ τῷδε, φεῦ,  
ἰὼν ἰὼν ἀντιπενθῇ μεθεῖσα καρδίας  
σταλαγμὸν χθονὶ  
ἄφορον· ἐκ δὲ τοῦ

785 λιχὴν ἄφυλλος ἄτεκνος, ἰὼ δίκαια,  
πέδον ἐπισύμενος  
βροτοφθόρους κηλίδας ἐν χώρᾳ βαλεῖ.  
στενάζω; τί ρέξω;  
γελῶμαι· δύσοιστ' ἐν

790 πολίταις ἔπαθον·  
ἰὼ μεγάλατοι κόραι δυστυχεῖς  
Νυκτὸς ἀτιμοπενθεῖς.

Αθ. ἐμοὶ πίθεσθε μὴ βαρυστόνως φέρειν.

795 οὐ γὰρ νενίκησθ', ἀλλ' ἰσόψηφος δίκη  
ἐξῆλθ' ἀληθῶς, οὐκ ἀτιμία σέθεν·  
ἀλλ' ἐκ Διὸς γὰρ λαμπρὰ μαρτύρια παρῆν,

αὐτός θ' ὁ χρήσας αὐτὸς ἦν ὁ μαρτυρῶν,  
ὥς ταῦτ' Ὀρέστην δρῶντα μὴ βλάβας ἔχειν.

800 ὑμεῖς δ' ἐμεῖτε τῇδε γῇ βαρὺν κότον;  
σκέψασθε, μὴ θυμοῦσθε, μὴδ' ἀκαρπίαν  
τεύξητ', ἀφεῖσαι δαιμόνων σταλάγματα,  
βρωτῆρας αἰχμᾶς σπερμάτων ἀνημέρους.  
ἐγὼ γὰρ ὑμῖν πανδίκως ὑπίσχομαι

805 ἔδρας τε καὶ κευθμῶνας ἐνδίκου χθονὸς  
λιπαροθρόνοισιν ἡμένας ἐπ' ἐσχάrais  
ἔξειν, ὑπ' ἀστῶν τῶνδε τιμαλφουμένας.  
Χο. ἰὼ θεοὶ νεώτεροι, παλαιοὺς νόμους [ἀντ. α.  
καθιπτάσασθε κακῶν χερῶν εἴλεσθέ μου.

810 ἐγὼ δ' ἄτιμος ἅ τάλαινα βαρύκοτος  
ἐν γὰρ τᾷδε, φεῦ,  
ἰὼν ἰὼν ἀντιπενθῇ μεθεῖσα καρδίας  
σταλαγμὸν χθονὶ  
ἄφορον· ἐκ δὲ τοῦ

815 λιχὴν ἄφυλλος ἄτεκνος, ἰὼ δίκαια,  
πέδον ἐπισύμενος  
βροτοφθόρους κηλίδας ἐν χώρᾳ βαλεῖ.  
στενάζω; τί ῥέξω;  
γελῶμαι· δύσοιστ' ἐν

820 πολίταις ἔπαθον·  
ἰὼ μεγάλατοι κόραι δυστυχεῖς  
Νυκτὸς ἀτιμοπενθεῖς.

Αθ. οὐκ ἔστ' ἄτιμοι, μὴδ' ὑπερθύμως ἄγαν

825 θεαὶ βροτῶν κτίσητε δύσκηλον χθόνα.  
καὶ γὰρ πέποιθα Ζηνὶ καὶ - τί δεῖ λέγειν; -  
καὶ κληῖδας οἶδα δώματος μόνη θεῶν  
ἐν ᾗ κεραυνὸς ἐστὶν ἐσφραγισμένος·  
ἀλλ' οὐδὲν αὐτοῦ δεῖ· σὺ δ' εὐπιθῆς ἐμοί

830 γλώσσης ματαίας μὴ 'κβάλλης ἔπη χθονὶ  
καρπὸν φέροντα πάντα μὴ πράσσειν καλῶς.  
κοίμα κελαινοῦ κύματος πικρὸν μένος  
ὥς σεμνότιμος καὶ ξυνοικήτωρ ἐμοί·  
πολλῆς δὲ χώρας τῆσδε τὰκροθίνια

835 θύη πρὸ παίδων καὶ γαμηλίου τέλους

ἔχουσ' ἐς αἰεὶ τόνδ' ἐπαινέσεις λόγον.  
Χο. ἐμὲ παθεῖν τάδε, φεῦ, [στρ. β.  
ἐμὲ παλαιόφρονα, κατὰ τε γὰρ οἰκεῖν,  
ἀτίετον, φεῦ, μύσος.

840 πνέω τοι μένος ἅπαντά τε κότον.  
οἰοῖ δᾶ, φεῦ.

τίς μ' ὑποδύεται πλευράς, <τίς> ὀδύνα  
θυμόν; ἄιε, μᾶτερ

845 Νύξ· ἀπὸ γὰρ τιμᾶν δαναϊᾶν με θεῶν  
δυσπάλαμοι παρ' οὐδὲν ἦραν δόλοι.

Αθ. ὀργὰς ξυνοίσω σοι· γεραιτέρα γὰρ εἶ.  
καὶ τῷ μὲν <εἷ> σὺν κάρτ' ἐμοῦ σοφωτέρα,

850 φρονεῖν δὲ καμοὶ Ζεὺς ἔδωκεν οὐ κακῶς.  
ὕμεῖς δ' ἐς ἀλλόφυλον ἐλθοῦσαι χθόνα  
γῆς τῆσδ' ἐρασθήσεσθε· προυννέπω τάδε.  
οὐπιρρέων γὰρ τιμιώτερος χρόνος  
ἔσται πολίταις τοῖσδε. καὶ σὺν τιμίαν

855 ἔδραν ἔχουσα πρὸς δόμοις Ἐρεχθέως  
τεύξη παρ' ἀνδρῶν καὶ γυναικείων στόλων  
ὅς' ἂν παρ' ἄλλων οὔποτ' ἂν σχέθοις βροτῶν.  
σὺ δ' ἐν τόποισι τοῖς ἐμοῖσι μὴ βάλης  
μήθ' αἵματηρὰς θηγάνας, σπλάγχνων βλάβας

860 νέων, αἰοίνους ἐμμανεῖς θυμώμασιν,  
μήτ', ἐξελοῦς' ὥς καρδίαν ἀλεκτόρων,  
ἐν τοῖς ἐμοῖς ἀστοῖσιν ἰδρύσης Ἄρη  
ἐμφύλιόν τε καὶ πρὸς ἀλλήλους θρασύν.  
θυραῖος ἔστω πόλεμος, οὐ μόλις παρών,

865 ἐν ᾧ τις ἔσται δεινὸς εὐκλείας ἔρωσ'  
ἐνοικίου δ' ὄρνιθος οὐ λέγω μάχην.  
τοιαῦθ' ἐλέσθαι σοι πάρεστιν ἐξ ἐμοῦ,  
εὖ δρῶσαν, εὖ πάσχουσιν, εὖ τιμωμένην  
χώρας μετασχεῖν τῆσδε θεοφιλεστάτης.

870 Χο. ἐμὲ παθεῖν τάδε, φεῦ, [ἀντ. β.  
ἐμὲ παλαιόφρονα, κατὰ τε γὰρ οἰκεῖν,  
ἀτίετον, φεῦ, μύσος.

πνέω τοι μένος ἅπαντά τε κότον.  
οἰοῖ δᾶ, φεῦ.

875 τίς μ' ὑποδύεται πλευράς, <τίς> ὁδύνα  
θυμόν; ἄιε, μάτερ

Νύξ· ἀπὸ γὰρ τιμᾶν δαναιᾶν με θεῶν

880 δυσπάλαμοι παρ' οὐδὲν ἦραν δόλοι.

Αθ. οὔτοι καμοῦμαί σοι λέγουσα τὰγαθὰ,

ὥς μήποτ' εἵπης πρὸς νεωτέρας ἐμοῦ

θεὸς παλαιὰ καὶ πολισσούχων βροτῶν

ἄτιμος ἔρρειν τοῦδ' ἀπόξενος πέδου.

885 ἄλλ' εἰ μὲν ἀγνόν ἐστί σοι Πειθοῦς σέβας,

γλώσσης ἐμῆς μείλιγμα καὶ θελκτήριον -

σὺ δ' οὖν μένοις ἄν· εἰ δὲ μὴ θέλεις μένειν,

οὐ τᾶν δικαίως τῇδ' ἐπιρρέποις πόλει

μῆνιν τιν' ἢ κότον τιν' ἢ βλάβην στρατῶ.

890 ἔξεστι γάρ σοι τῆσδε γαμόρῳ χθονὸς

εἶναι δικαίως ἐς τὸ πᾶν τιμωμένη.

Χο. ἄνασσ' Ἀθάνα, τίνα με φῆς ἔχειν ἔδραν;

Αθ. πάσης ἀπήμον' οἰζύος· δέχου δὲ σύ.

Χο. καὶ δὴ δέδεγμαι· τίς δέ μοι τιμὴ μένει;

895 Αθ. ὥς μὴ τιν' οἶκον εὐθενεῖν ἄνευ σέθεν.

Χο. σὺ τοῦτο πράξεις, ὥστε με σθένειν τόσον;

Αθ. τῷ γὰρ σέβοντι συμφορὰς ὀρθώσομεν.

Χο. καὶ μοι πρόπαντος ἐγγύην θήσῃ χρόνου;

Αθ. ἔξεστι γάρ μοι μὴ λέγειν ἢ μὴ τελῶ.

900 Χο. θέλξιν μ' ἔοικας καὶ μεθίσταμαι κότου.

Αθ. τοιγὰρ κατὰ χθόν' οὗς' ἐπικτήσῃ φίλους.

Χο. τί οὖν μ' ἄνωγας τῇδ' ἐφυμνήσαι χθονί;

Αθ. ὅποια νίκης μὴ κακῆς ἐπίσκοπα,

καὶ ταῦτα γῆθεν ἔκ τε ποντίας δρόσου,

905 ἐξ οὐρανοῦ τε, κἀνέμων ἀήματα

εὐηλίως πνέοντ' ἐπιστείχειν χθόνα·

καρπὸν τε γαίας καὶ βοτῶν ἐπίρρυτον

ἄστοϊσιν εὐθενοῦντα μὴ κάμνειν χρόνῳ,

καὶ τῶν βροτείων σπερμάτων σωτηρίαν.

910 τῶν δ' εὐσεβούντων ἐκφορωτέρα πέλοις.

στέργω γάρ, ἀνδρὸς φυτυποίμενος δίκην,

τὸ τῶν δικαίων τῶνδ' ἀπένθητον γένος.

τοιαῦτα σοῦστι. τῶν ἀρειφάτων δ' ἐγὼ

πρεπτῶν ἀγώνων οὐκ ἀνέξομαι τὸ μὴ οὐ  
915 τήνδ' ἀστύνικον ἐν βροτοῖς τιμᾶν πόλιν.

Χο. δέξομαι Παλλάδος ξυνοικίαν, [στρ. α.  
οὐδ' ἀτιμάσω πόλιν,  
τὰν καὶ Ζεὺς ὁ παγκρατῆς Ἄρης τε  
φρούριον θεῶν νέμει,  
ρύσιβωμον Ἑλλά-

920 νων ἄγαλμα δαιμόνων·

ᾗτ' ἐγὼ κατεύχομαι  
θεσπίσασα πρευμαενῶς  
ἐπισσύτους βίου τύχας  
ὀνησίμους

925 γαίης †ἐξαμβρόσαι  
φαιδρὸν ἀλίου σέλας.

Αθ. τάδ' ἐγὼ προφρόνως τοῖσδε πολίταις  
πράσσω, μεγάλας καὶ δυσαρέστους  
δαίμονας αὐτοῦ κατανασσαμένη.

930 πάντα γὰρ αὐταὶ τὰ κατ' ἀνθρώπους  
ἔλαχον διέπειν.

ὃ γε μὴν κύρσας βαρεῶν τούτων,  
οὐκ οἶδεν ὅθεν πληγαὶ βιότου·  
τὰ γὰρ ἐκ προτέρων ἀπλακήματά νιν

935 πρὸς τάσδ' ἀπάγει, σιγῶν <δ> ὄλεθρος  
καὶ μέγα φωνοῦντ'  
ἐχθραῖς ὀργαῖς ἀμαθύνει.

Χο. δενδροπήμων δὲ μὴ πνέοι βλάβα - [ἀντ. α.

τὰν ἐμὰν χάριν λέγω -  
φλογμοὺς ὁμματοστερεῖς φυτῶν, τὸ

940 μὴ περᾶν ὄρον τόπων,  
μηδ' ἄκαρπος αἰα-

νῆς ἐφερπέτω νόσος,  
μῆλά τ' εὐθενοῦντα Πᾶν  
ξὺν διπλοῖσιν ἐμβρύοις

945 τρέφοι χρόνῳ τεταγμένῳ·  
γόνος <δὲ γᾶς>

πλουτόχθων ἐρμαίαν  
δαιμόνων δόσιν τίοι.

Αθ. ἦ τάδ' ἀκούετε, πόλεως φρούριον,  
οἷ' ἐπικρανεῖ;

950 μέγα γὰρ δύναται πότνι' Ἑρινὸς  
παρά τ' ἀθανάτοις τοῖς θ' ὑπὸ γαῖαν,  
περί τ' ἀνθρώπων φανέρ' ὥς τελέως  
διαπράσσουσιν, τοῖς μὲν αἰοιδάς,  
τοῖς δ' αὖ δακρύων

955 βίον ἀμβλωπὸν παρέχουσαι.

Χο. ἀνδροκμητὰς δ' ἰώ- [στρ. β.  
ρους ἀπεννέπω τύχας,  
νεανίδων τ' ἐπηράτων

960 ἀνδροτυχεῖς βιότους δότε, κύρι' ἔχοντες,  
θεαί τ' ὦ Μοῖραι  
ματροκασιγνῆται,  
δαίμονες ὀρθονόμοι,  
παντὶ δόμῳ μετάκοινοι,

965 παντὶ χρόνῳ δ' ἐπιβριθεῖς,  
ἐνδίκους ὁμιλίαις  
πάντα τιμιώταται θεῶν.

Αθ. τάδε τοι χώρα τῆμῃ προφρόνως  
ἐπικραينوμένων

970 γάνυμαι· στέργω δ' ὄμματα Πειθοῦς,  
ὅτι μοι γλῶσσαν καὶ στόμ' ἐπώπα  
πρὸς τάσδ' ἀγρίως ἀπανηναμένας·  
ἀλλ' ἐκράτησε Ζεὺς ἀγοραῖος·  
νικᾷ δ' ἀγαθῶν

975 ἔρις ἡμετέρα διὰ παντός.

Χο. τὰν δ' ἄπληστον κακῶν [ἀντ. β.  
μήποτ' ἐν πόλει στάσιν  
τᾷδ' ἐπεύχομαι βρέμειν.

980 μηδὲ πιοῦσα κόνις μέλαν αἶμα πολιτᾶν  
δι' ὄργαν ποινᾶς  
ἀντιφόνους ἄτας  
ἄρπαλίσαι πόλεως.  
χάρματα δ' ἀντιδιδοῖεν

985 κοινοφιλεῖ διανοία,  
καὶ στυγεῖν μιᾷ φρενί.

πολλῶν γὰρ τόδ' ἐν βροτοῖς ἄκος.  
Αθ. ἄρα φρονοῦσιν γλώσσης ἀγαθῆς  
ὁδὸν εὐρίσκειν;

990 ἐκ τῶν φοβερῶν τῶνδε προσώπων  
μέγα κέρδος ὁρῶ τοῖσδε πολίταις·  
τάσδε γὰρ εὐφρονας εὐφρονες αἰεὶ  
μέγα τιμῶντες καὶ γῆν καὶ πόλιν  
ὀρθοδίκαιον

995 πρέψετε πάντως διάγοντες.

Χο. «χαίρετε,» χαίρετ' ἐν αἰσιμίαισι πλούτου. [στρ. γ.  
χαίρετ' ἀστικὸς λεῶς,  
ἵκταρ ἤμενοι Διός,  
παρθένου φίλας φίλοι

1000 σωφρονοῦντες ἐν χρόνῳ.

Παλλάδος δ' ὑπὸ πτεροῖς  
ὄντας ἄζεται πατήρ.

Αθ. χαίρετε χῦμεῖς· προτέραν δ' ἐμὲ χρὴ  
στείχειν θαλάμους

1005 ἀποδείξουσιν πρὸς φῶς ἱερὸν  
τῶνδε προπομπῶν. ἴτε καὶ σφαγίων  
τῶνδ' ὑπὸ σεμνῶν κατὰ γῆς σύμεναι  
τὸ μὲν ἀτηρὸν χωρὶς κατέχειν,  
τὸ δὲ κερδαλέον  
πέμπειν πόλεως ἐπὶ νίκη.

1010 ὑμεῖς δ' ἡγεῖσθε, πολιτσοῦχοι  
παῖδες Κραναοῦ, ταῖσδε μετοίκους.  
εἴη δ' ἀγαθῶν

ἀγαθὴ διάνοια πολίταις.

Χο. χαίρετε, χαίρετε δ' αὖθις, ἐπεὶ διπλοῖζω, [ἀντ. γ.

1015 πάντες οἱ κατὰ πτόλιν,

δαίμονές τε καὶ βροτοί·

Παλλάδος πόλιν νέμον-

τες μετοικίαν τ' ἐμὴν

εὐσεβοῦντες οὔτι μέμ-

1020 ψεσθε συμφορὰς βίου.

Αθ. αἰνῶ τε μύθους τῶνδε τῶν κατευγμάτων

πέμπω τε φέγγει λαμπάδων σελασφόρων



ἐς τοὺς ἔνερθε καὶ κατὰ χθονὸς τόπους  
ξὺν προσπόλοισιν αἶτε φρουροῦσιν βρέτας  
1025 τοῦμόν, δικαίως. ὅμμα γὰρ πάσης χθονὸς  
Θησηῆδος ἐξίκοιτ' ἄν, εὐκλεῆς λόχος  
παίδων, γυναικῶν, καὶ στόλος πρεσβυτίδων,

. . . . .  
. . . . .

φοινικοβάπτοις ἐνδυτοῖς ἐσθήμασι  
τιμᾶτε, καὶ τὸ φέγγος ὀρμάσθω πυρός,  
1030 ὅπως ἂν εὖφρων ἦδ' ὁμιλία χθονὸς  
τὸ λοιπὸν εὐάνδρῳσι συμφοραῖς πρέπη.

## ΠΡΟΠΟΜΠΟΙ

βᾶτε νόμφ, μεγάλοι φιλότιμοι [στρ. α.  
Νυκτὸς παῖδες ἄπαιδες, ὑπ' εὐθύφρονι πομπᾷ,  
1035 (εὐφαιμεῖτε δέ, χωρῖται.)

γᾶς ὑπὸ κεύθεσιν ὠγυγίοισιν, [ἀντ. α.  
[καὶ] τιμαῖς καὶ θυσίαις περίσεπται τύχα τε.  
(εὐφαιμεῖτε δὲ πανδαμεί.)

1040 ἴλαοι δὲ καὶ εὐθύφρονες γᾶ [στρ. β.

δεῦρ' ἴτε, Σεμναὶ <θεαί>, πυριδάπτω

λαμπάδι τερπόμεναι καθ' ὁδόν.

(ὀλολύξατε νῦν ἐπὶ μολπαῖς.)

†σπονδαὶ δ' ἐς τὸ πᾶν ἑνδαιδες οἴκων † [ἀντ. β.

1045 Παλλάδος ἀστοῖς· Ζεὺς <ὁ> πανόπτας

οὔτω Μοῖρά τε συγκατέβα.

(ὀλολύξατε νῦν ἐπὶ μολπαῖς.)

# Προμηθεὺς Δεσμώτης - PROMETHEUS BOUND

## ΚΡΑΤΟΣ

Χθονὸς μὲν ἐς τηλουρὸν ἤκομεν πέδον,  
Σκύθην ἐς οἶμον, ἄβροτον εἰς ἐρημίαν.  
Ἦφαιστε, σοὶ δὲ χρὴ μέλιν ἐπιστολὰς  
ἅς σοι πατὴρ ἐφεῖτο, τόνδε πρὸς πέτραις  
5 ὑψηλοκρήμνοις τὸν λεωργὸν ὀχμάσαι  
ἄδαμαντίνων δεσμῶν ἐν ἀρρήκτοις ἐδέαις.  
τὸ σὸν γὰρ ἄνθος, παντέχνου πυρὸς σέλας,  
θνητοῖσι κλέψας ὥπασεν· τοιαῦδέ τοι  
ἀμαρτίας σφε δεῖ θεοῖς δοῦναι δίκην,  
10 ὥς ἂν διδαχθῇ τὴν Διὸς τυραννίδα  
στέργειν, φιланθρώπου δὲ παύεσθαι τρόπου.

## ΗΦΑΙΣΤΟΣ

Κράτος Βία τε, σφῶν μὲν ἐντολὴ Διὸς  
ἔχει τέλος δὴ κούδεν ἐμποδὼν ἔτι·  
ἐγὼ δ' ἄτολμός εἰμι συγγενῇ θεὸν  
15 δῆσαι βία φάραγγι πρὸς δυσχειμέρῳ.  
πάντως δ' ἀνάγκη τῶνδὲ μοι τόλμαν σχεθεῖν·  
εὐωριάζειν γὰρ πατρὸς λόγους βαρὺ.  
τῆς ὀρθοβούλου Θέμιδος αἰτυμῆτα παῖ,  
ἄκοντά σ' ἄκων δυσλύτοις χαλκεύμασι  
20 προσπασσαλεύσω τῷδ' ἀπανθρώπῳ πάγῳ,  
ἵν' οὔτε φωνὴν οὔτε του μορφὴν βροτῶν  
ὄψῃ, σταθευτὸς δ' ἡλίου φοῖβῃ φλογὶ  
χροιᾶς ἀμείψεις ἄνθος· ἀσμένῳ δέ σοι  
ἢ ποικιλείμων νύξ ἀποκρύψει φάος,  
25 πάχνην θ' ἑῶαν ἥλιος σκεδᾷ πάλιν·  
αἰεὶ δὲ τοῦ παρόντος ἀχθηδὼν κακοῦ  
τρύσει σ'· ὁ λωφῆσων γὰρ οὐ πέφυκέ πω.  
τοιαῦτ' ἐπηύρου τοῦ φιανθρώπου τρόπου.  
θεὸς θεῶν γὰρ οὐχ ὑποπτήσσω χόλον  
30 βροτοῖσι τιμὰς ὥπασας πέρα δίκης·  
ἀνθ' ὧν ἀτερπῇ τήνδε φρουρήσεις πέτραν

ὀρθοστάδην, ἄυπνος, οὐ κάμπτων γόνυ·  
πολλοὺς δ' ὀδυρμούς· καὶ γόους ἀνωφελεῖς  
φθέγγῃ· Διὸς γὰρ δυσπαραίτητοι φρένες·

35 ἅπας δὲ τραχὺς ὅστις ἂν νέον κρατῇ.

Κρ. εἶέν, τί μέλλεις καὶ κατοικτίζῃ μάτην;  
τί τὸν θεοῖς ἔχθιστον οὐ στυγεῖς θεόν,  
ὅστις τὸ σὸν θνητοῖσι προὔδωκεν γέρας;  
Ηφ. τὸ συγγενές τοι δεινὸν ἢ θ' ὀμιλία.

40 Κρ. σύμφημ'· ἀνηκουστεῖν δὲ τῶν πατρὸς λόγων  
οἶόν τε πῶς; οὐ τοῦτο δειμαίνεις πλέον;  
Ηφ. αἰεὶ γε δὴ νηλῆς σὺ καὶ θράσους πλέως.  
Κρ. ἄκος γὰρ οὐδὲν τόνδε θρηνεῖσθαι· σὺ δὲ  
τὰ μηδὲν ὠφελοῦντα μὴ πόνει μάτην.

45 Ηφ. ὦ πολλὰ μισηθεῖσα χειρωναξία.

Κρ. τί νιν στυγεῖς; πόνων γὰρ ὡς ἀπλῶ λόγῳ  
τῶν νῦν παρόντων οὐδὲν αἰτία τέχνη.

Ηφ. ἔμπας τις αὐτὴν ἄλλος ὠφελεν λαχεῖν.

Κρ. ἅπαντ' ἐπαχθῇ πλὴν θεοῖσι κοιρανεῖν.

50 ἑλεύθερος γὰρ οὔτις ἐστὶ πλὴν Διός.

Ηφ. ἔγνωκα τοῖσδε, κοῦδὲν ἀντειπεῖν ἔχω.

Κρ. οὐκ οὐκ ἐπέιξῃ τῷδε δεσμῷ περιβαλεῖν,  
ὡς μή σ' ἐλινύοντα προσδερχθῇ πατήρ;

Ηφ. καὶ δὴ πρόχειρα ψάλια δέρκεσθαι πάρα.

55 Κρ. βαλὼν νιν ἀμφὶ χερσὶν ἐγκρατεῖ σθένει  
ῥαισθηρὶ θεῖνε, πασσάλευε πρὸς πέτραις.

Ηφ. περαίνεται δὴ κοῦ ματᾶ τοῦργον τόδε.

Κρ. ἄρασσε μᾶλλον, σφίγγε, μηδαμῇ χάλα·  
δεινὸς γὰρ εὐρεῖν καὶ ἀμηχάνων πόρον.

60 Ηφ. ἄραρεν ἦδε γ' ὠλένη δυσεκλύτως.

Κρ. καὶ τήνδε νῦν πόρπασον ἀσφαλῶς, ἵνα  
μάθῃ σοφιστὴς ὢν Διὸς νωθέστερος.

Ηφ. πλὴν τοῦδ' ἂν οὐδεὶς ἐνδίκως μέμψαιτό μοι.

Κρ. ἀδαμαντίνου νῦν σφηνὸς αὐθάδη γνάθον

65 στέρνων διαμπᾶξ πασσάλευ' ἐρρωμένως.

Ηφ. αἰαῖ, Προμηθεῦ, σῶν ὑπὲρ στένω πόνων.

Κρ. σὺ δ' αὖ κατοκνεῖς τῶν Διός τ' ἐχθρῶν ὑπερ  
στένεις; ὅπως μὴ σαυτὸν οἰκτιεῖς ποτε.

Ηφ. ὀρᾷς θέαμα δυσθέατον ὄμμασιν.

70 Κρ. ὀρῶ κυροῦντα τόνδε τῶν ἐπαξίων.

ἀλλ' ἀμφὶ πλευραῖς μασχαλιστῆρας βάλε.

Ηφ. δρᾶν ταῦτ' ἀνάγκη, μηδὲν ἐγκέλευ' ἄγαν.

Κρ. ἦ μὴν κελεύσω κάπιθούζω γε πρὸς.

χώρει κάτω, σκέλη δὲ κίρκωσον βίᾱ.

75 Ηφ. καὶ δὴ πέπρακται τοῦργον οὐ μακρῷ πόνῳ.

Κρ. ἐρρωμένως νῦν θεῖνε διατόρους πέδας·

ὥς οὐπιτιμητῆς γε τῶν ἔργων βαρύς.

Ηφ. ὅμοια μορφῇ γλῶσσά σου γηρύεται.

Κρ. σὺ μαλθακίζου, τὴν δ' ἐμὴν αὐθαδίαν

80 ὀργῆς τε τραχυτῆτα μὴ 'πίπλησέ μοι.

Ηφ. στείχωμεν· ὥς κώλοισιν ἀμφίβληστρ' ἔχει.

Κρ. ἐνταῦθα νῦν ὕβριζε καὶ θεῶν γέρα

συλῶν ἐφημέροισι προστίθει. τί σοι

οἰοί τε θνητοὶ τῶνδ' ἀπαντλήσαι πόνων;

85 ψευδωνύμως σε δαίμονες Προμηθέα

καλοῦσιν· αὐτὸν γάρ σε δεῖ προμηθέως,

ὅτῳ τρόπῳ τῆσδ' ἐκκυλισθήσῃ τέχνης.

## ΠΡΟΜΗΘΕΥΣ

ὦ δῖος αἰθὴρ καὶ ταχύπτεροι πνοαί,

ποταμῶν τε πηγαί, ποντίων τε κυμάτων

90 ἀνήριθμον γέλασμα, παμμητόρ τε γῆ,

καὶ τὸν πανόπτην κύκλον ἡλίου καλῶ·

ἴδεσθέ μ' οἷα πρὸς θεῶν πάσχω θεός.

δέρχθηθ' οἷαις αἰκεΐαισιν

διακναιόμενος τὸν μυριετῇ

95 χρόνον ἀθλεύσω.

τοιόνδ' ὁ νέος ταγὸς μακάρων

ἐξηῦρ' ἐπ' ἐμοὶ δεσμὸν ἀεικῇ.

φεῦ φεῦ, τὸ παρὸν τό τ' ἐπερχόμενον

πῆμα στενάχω· πῇ ποτε μόχθων

100 χρὴ τέρματα τῶνδ' ἐπιτεῖλαι;

καίτοι τί φημι; πάντα προυξεπίσταμαι

σκεθρῶς τὰ μέλλοντ', οὐδέ μοι ποταίνιον

πῆμ' οὐδὲν ἤξει. τὴν πεπρωμένην δὲ χρῇ

αἶσαν φέρειν ὡς ῥᾶστα, γιγνώσκονθ' ὅτι  
105 τὸ τῆς ἀνάγκης ἔστ' ἀδήριτον σθένος.  
ἀλλ' οὔτε σιγᾶν οὔτε μὴ σιγᾶν τύχας  
οἶόν τέ μοι τάσδ' ἐστί. θνητοῖς γὰρ γέρα  
πορῶν ἀνάγκαις ταῖσδ' ἐνέξευγμαι τάλας·  
ναρθηκοπλήρωτον δὲ θηρῶμαι πυρὸς  
110 πηγὴν κλοπαίαν, ἣ διδάσκαλος τέχνης  
πάσης βροτοῖς πέφηνε καὶ μέγας πόρος.  
τοιῶνδε ποινὰς ἀμπλακημάτων τίνω  
ὑπαίθριος δεσμοῖς πεπασσαλευμένος.  
ᾤ ᾤ.  
ἔα ἔα.

115 τίς ἀχώ, τίς ὁδμὰ προσέπτα μ' ἀφεγγής,  
θεόσυτος, ἣ βρότειος, ἣ κεκραμένη;  
τερμόνιον ἔκετ' ἐπὶ πάγον  
πόνων ἐμῶν θεωρός, ἣ τί δὴ θέλων;  
ὁρᾶτε δεσμώτην με δύσποτμον θεόν,  
120 τὸν Διὸς ἐχθρόν, τὸν πᾶσι θεοῖς  
δι' ἀπεχθείας ἐλθόνθ' ὀπόσοι  
τὴν Διὸς αὐλὴν εἰσοιχνεῦσιν,  
διὰ τὴν λίαν φιλότητα βροτῶν.  
φεῦ φεῦ, τί ποτ' αὖ κινάθισμα κλύω  
125 πέλας οἰωνῶν; αἰθὴρ δ' ἐλαφραῖς  
πτερύγων ῥιπαῖς ὑποσυρίζει.  
πᾶν μοι φοβερὸν τὸ προσέρπον.

## ΧΟΡΟΣ

μηδὲν φοβηθῆς· [στρ. α.  
φιλία γὰρ ἦδε τάξις  
πτερύγων θοαῖς ἀμίλλαις  
130 προσέβα τόνδε πάγον, πα-  
τρώας μόγισ παρειποῦ-  
σα φρένας,  
κραιπνοφόροι δέ μ' ἔπεμψαν αὔραι·  
κτύπου γὰρ ἀχὼ  
χάλυβος διῆξεν ἄντρων  
μυχόν, ἐκ δ' ἔπληξέ μου τὰν

θεμερῶπιν αἰδῶ·

135 σύθην δ' ἀπέδιλος ὄχῳ πτερωτῶ.

Πρ. αἰᾶι αἰᾶι,

τῆς πολυτέκνου Τηθύος ἔκγονα,  
τοῦ περὶ πᾶσάν θ' εἰλισσομένου  
χθόν' ἀκοιμήτῳ ρεύματι παῖδες

140 πατρὸς Ὠκεανοῦ,

δέρχθητ', ἐσίδεσθ' οἷφ' δεσμῶ  
προσπορπατὸς τῆσδε φάραγος  
σκοπέλοις ἐν ἄκροις  
φρουρὰν ἄζηλον ὀχῆσω.

Χο. λεύσσω, Προμηθεῦ· [ἀντ. α.

φοβερά δ' ἐμοῖσιν ὄσσοις

145 ὁμίχλα προσῆξε πλήρης

δακρύων σὸν δέμας εἰσι-  
δούση πέτρα προσαναι-  
νόμενον

ταῖσδ' ἀδαμαντοδέτοισι λύμαις·

νέοι γὰρ οἰα-

κονόμοι κρατοῦσ' Ὀλύμπου·

νεοχμοῖς δὲ δὴ νόμοις Ζεὺς

150 ἀθέτως κρατύνει,

τὰ πρὶν δὲ πελώρια νῦν αἰστοῖ.

Πρ. εἰ γάρ μ' ὑπὸ γῆν νέρθεν θ' Αἴδου

τοῦ νεκροδέγμονος εἰς ἀπέραντον

Τάρταρον ἦκεν,

155 δεσμοῖς ἀλύτοις ἀγρίως πελάσας,

ὥς μήτε θεὸς μήτε τις ἄλλος

τοῖσδ' ἐγεγῆθει.

νῦν δ' αἰθέριον κίνυμ' ὁ τάλας

ἐχθροῖς ἐπὶ χαρτα πέπονθα.

160 Χο. τίς ὦδε τλησικάρδιος [στρ. β.

θεῶν, ὅτῳ τάδ' ἐπιχαρῆ;

τίς οὐ ξυνασχαλᾷ κακοῖς

τεοῖσι, δίχα γε Διός; ὁ δ' ἐπικότως ἀεὶ

θέμενος ἄγναμπτον νόον

δάμναται οὐρανίαν

165 γένναν, οὐδὲ λήξει,  
πρὶν ἂν ἡ κορέση κέαρ, ἢ παλάμα τινὶ  
τὰν δυσάλωτον ἔλη τις ἀρχάν.

Πρ. ἦ μὴν ἔτ' ἐμοῦ, καίπερ κρατεραῖς  
ἐν γυιοπέδαις αἰκίζομένου,  
χρεῖαν ἔξει μακάρων πρύτανις,

170 δεῖξαι τὸ νέον βούλευμ', ὕφ' ὅτου  
σκηπτρον τιμάς τ' ἀποσυλᾶται.

καί μ' οὔτι μελιγλώσσοις πειθοῦς  
ἐπαοιδαῖσιν θέλξει, στερεάς τ'  
οὔποτ' ἀπειλὰς πτήξας τόδ' ἐγὼ

175 καταμηνύσω, πρὶν ἂν ἐξ ἀγρίων  
δεσμῶν χαλάσῃ ποινὰς τε τίνειν  
τῆσδ' αἰκείας ἐθελήσῃ.

Χο. σὺ μὲν θρασύς τε καὶ πικραῖς [ἀντ. β.  
δύαισιν οὐδὲν ἐπιχαλᾷς,

180 ἄγαν δ' ἐλευθεροστομεῖς.  
ἐμὰς δὲ φρένας ἠρέθισε διάτορος φόβος·  
δέδια δ' ἀμφὶ σαῖς τύχαις,

πᾶ ποτε τῶνδε πόνων  
χρὴ σε τέρμα κέλσαντ'

ἐσιδεῖν· ἀκίχητα γὰρ ἦθεα καὶ κέαρ  
185 ἀπαράμυθον ἔχει Κρόνου παῖς.

Πρ. οἶδ' ὅτι τραχὺς καὶ παρ' ἑαυτῷ  
τὸ δίκαιον ἔχων Ζεὺς· ἀλλ' ἔμπας [οἶω],  
μαλακογνώμων

ἔσται ποθ', ὅταν ταύτῃ ραίσθῃ·

190 τὴν δ' ἀτέραμνον στορέσας ὀργὴν  
εἰς ἀρθμὸν ἐμοὶ καὶ φιλότητα  
σπεύδων σπεύδοντί ποθ' ἤξει.

Χο. πάντ' ἐκκάλυψον καὶ γέγων' ἡμῖν λόγον,  
ποίῳ λαβὼν σε Ζεὺς ἐπ' αἰτιάματι

195 οὕτως ἀτίμως καὶ πικρῶς αἰκίζεται·  
δίδαξον ἡμᾶς, εἴ τι μὴ βλάβῃ λόγῳ.

Πρ. ἀλγεῖνὰ μὲν μοι καὶ λέγειν ἐστὶν τάδε,  
ἄλγος δὲ σιγᾶν, πανταχῇ δὲ δύσποτμα.  
ἐπεὶ τάχιστ' ἥρξαντο δαίμονες χόλου

200 στάσις τ' ἐν ἀλλήλοισιν ὠροθύνετο,  
οἱ μὲν θέλοντες ἐκβαλεῖν ἔδρας Κρόνον,  
ὥς Ζεὺς ἀνάσσοι δῆθεν, οἱ δὲ τοῦμπαλιν  
σπεύδοντες, ὥς Ζεὺς μήποτ' ἄρξειεν θεῶν,  
ἐνταῦθ' ἐγὼ τὰ λῶστα βουλευὼν πιθεῖν

205 Τιτᾶνας, Οὐρανοῦ τε καὶ Χθονὸς τέκνα,  
οὐκ ἠδυνήθην· αἰμύλας δὲ μηχανὰς  
ἀτιμάσαντες καρτεροῖς φρονήμασιν  
ῥοντ' ἀμοχθὶ πρὸς βίαν τε δεσπόσειν·  
ἐμοὶ δὲ μήτηρ οὐχ ἅπαξ μόνον Θέμις

210 καὶ Γαῖα, πολλῶν ὀνομάτων μορφή μία,  
τὸ μέλλον ἦ κρανοῖτο προυτεθεσπίκει,  
ὥς οὐ κατ' ἰσχὺν οὐδὲ πρὸς τὸ καρτερὸν  
χρεῖη, δόλῳ δέ, τοὺς ὑπερσχόντας κρατεῖν.  
τοιαῦτ' ἐμοῦ λόγοισιν ἐξηγουμένου

215 οὐκ ἤξιωσαν οὐδὲ προσβλέψαι τὸ πᾶν.  
κράτιστα δὴ μοι τῶν παρεστώτων τότε  
ἐφαίνεται· εἶναι προσλαβόντα μητέρα  
ἐκόνθ' ἐκόντι Ζηνὶ συμπαραστατεῖν.  
ἐμαῖς δὲ βουλαῖς Ταρτάρου μελαμβαθῆς

220 κευθμῶν καλύπτει τὸν παλαιγενῆ Κρόνον  
αὐτοῖσι συμμάχοισι. τοιάδ' ἐξ ἐμοῦ  
ὁ τῶν θεῶν τύραννος ὠφελημένος  
κακαῖσι ποιναῖς ταῖσδέ μ' ἐξημείψατο.  
ἐνεστι γάρ πως τοῦτο τῇ τυραννίδι

225 νόσημα, τοῖς φίλοισι μὴ πεποιθέναι.  
ὁ δ' οὖν ἐρωτᾷτ', αἰτίαν καθ' ἣντινα  
αἰκίζεται με, τοῦτο δὴ σαφηνῶ.

ὅπως τάχιστα τὸν πατρῶον ἐς θρόνον  
καθέζετ', εὐθὺς δαίμοσιν νέμει γέρα

230 ἄλλοισιν ἄλλα, καὶ διεστοιχίζετο  
ἀρχήν, βροτῶν δὲ τῶν τάλαιπῶρων λόγον  
οὐκ ἔσχεν οὐδέν', ἀλλ' αἰστώσας γένος  
τὸ πᾶν ἔχρηζεν ἄλλο φιτῦσαι νέον.  
καὶ τοῖσιν οὐδεὶς ἀντέβαινε πλὴν ἐμοῦ.

235 ἐγὼ δ' ἐτόλμησ'· ἐξελυσάμην βροτοῦς  
τὸ μὴ διαρραισθέντας εἰς Αἰδοῦ μολεῖν.



τῷ τοι τοιαῖσδε πημοναῖσι κάμπτομαι,  
πάσχειν μὲν ἀλγεيناῖσιν, οἰκτραῖσιν δ' ἰδεῖν·  
θνητοὺς δ' ἐν οἴκῳ προθέμενος, τούτου τυχεῖν

240 οὐκ ἤξιώθην αὐτός, ἀλλὰ νηλεῶς  
ᾧδ' ἐρρύθμισμαι, Ζηνὶ δυσκλεῆς θέα.

Χο. σιδηρόφρων τοι κακὰ πέτρας εἰργασμένος  
ὅστις, Προμηθεῦ, σοῖσιν οὐ συνασχαλᾷ  
μόχθοις· ἐγὼ γὰρ οὔτ' ἂν εἰσιδεῖν τάδε

245 ἔχρηζον εἰσιδοῦσά τ' ἠλγύνθην κέαρ.

Πρ. καὶ μὴν φίλοις ἐλαινὸς εἰσορᾶν ἐγὼ.

Χο. μή πού τι προύβης τῶνδε καὶ περαιτέρω;

Πρ. θνητοὺς γ' ἔπαυσα μὴ προδέρκεσθαι μόρον.

Χο. τὸ ποῖον εὐρὼν τῆσδε φάρμακον νόσου;

250 Πρ. τυφλὰς ἐν αὐτοῖς ἐλπίδας κατῴκισα.

Χο. μέγ' ὠφέλημα τοῦτ' ἐδωρήσω βροτοῖς.

Πρ. πρὸς τοῖσδε μέντοι πῦρ ἐγὼ σφιν ὥπασα.

Χο. καὶ νῦν φλογωπὸν πῦρ ἔχουσ' ἐφήμεροι;

Πρ. ἀφ' οὗ γε πολλὰς ἐκμαθήσονται τέχνας.

255 Χο. τοιοῖσδε δὴ σε Ζεὺς ἐπ' αἰτιάμασιν -

Πρ. αἰκίζεται γε κούδαμῃ χαλᾷ κακῶν.

Χο. οὐδ' ἔστιν ἄθλου τέρμα σοὶ προκείμενον;

Πρ. οὐκ ἄλλο γ' οὐδέν, πλὴν ὅταν κείνῳ δοκῇ.

Χο. δόξει δὲ πῶς; τίς ἐλπίς; οὐχ ὀρᾷς ὅτι

260 ἡμαρτες; ὥς δ' ἡμαρτες οὔτ' ἐμοὶ λέγειν

καθ' ἡδονὴν σοὶ τ' ἄλγος. ἀλλὰ ταῦτα μὲν

μεθῶμεν, ἄθλου δ' ἐκλυσιν ζητεῖ τινά.

Πρ. ἐλαφρὸν ὅστις πημάτων ἔξω πόδα

ἔχει παραινεῖν νουθετεῖν τε τοὺς κακῶς

265 πρᾶσσοντας· εὖ δὲ ταῦτα πάντ' ἠπιστάμην.

ἐκὼν ἐκὼν ἡμαρτον, οὐκ ἀρνήσομαι·

θνητοῖς ἀρήγων αὐτὸς ἠϋρόμην πόνους.

οὐ μὴν τι ποيناῖς γ' ὀφύμην τοίαισί με

κατισχνανεῖσθαι πρὸς πέτραις πεδαρσίοις,

270 τυχόντ' ἐρήμου τοῦδ' ἀγείτονος πάγου.

καί μοι τὰ μὲν παρόντα μὴ δύρεσθ' ἄχην,

πέδοι δὲ βᾶσαι τὰς προσερπούσας τύχας

ἀκούσαθ', ὥς μάθητε διὰ τέλους τὸ πᾶν.

πίθεσθέ μοι, πίθεσθε, συμπονήσατε  
275 τῷ νῦν μογοῦντι. ταῦτά τοι πλανωμένη  
πρὸς ἄλλοτ' ἄλλον πημονὴ προσιζάνει.  
Χο. οὐκ ἀκούσας ἐπεθώξας  
τοῦτο, Προμηθεῦ. καὶ νῦν ἐλαφρῶ  
ποδὶ κραιπνόσυτον θᾶκον προλιποῦς'  
280 αἰθέρα θ' ἄγνὸν πόρον οἰωνῶν,  
ὀκριοέσση χθονὶ τῇδε πελῶ,  
τοὺς σοὺς δὲ πόνους  
χρήζω διὰ παντὸς ἀκοῦσαι.

## ΩΚΕΑΝΟΣ

ἦκω δολιχῆς τέρμα κελεύθου  
285 διαμειψάμενος πρὸς σέ, Προμηθεῦ,  
τὸν περυγικῇ τόνδ' οἰωνὸν  
γνώμη στομίῳ ἄτερ εὐθύνων·  
ταῖς σαῖς δὲ τύχαις, ἴσθι, συναλγῶ.  
τό τε γάρ με, δοκῶ, ζυγγενὲς οὔτως  
290 ἐπαναγκάζει,  
χωρὶς τε γένους οὐκ ἔστιν ὄτῳ  
μείζονα μοῖραν νείμαιμ' ἢ σοί.  
γνώση δὲ τάδ' ὥς ἔτυμ', οὐδὲ μάτην  
χαριτογλωσσεῖν ἐνι μοι· φέρε γὰρ  
295 σήμαιν' ὅ τι χρή σοι συμπράσσειν·  
οὐ γάρ ποτ' ἐρεῖς ὡς Ὀκεανοῦ  
φίλος ἐστὶ βεβαιότερός σοι.  
Πρ. ἔα· τί χρήμα; καὶ σὺ δὴ πόνων ἐμῶν  
ἦκεις ἐπόπτης; πῶς ἐτόλμησας, λιπὼν  
300 ἐπώνυμόν τε ῥεῦμα καὶ πετρηρεφῇ  
αὐτόκτιτ' ἄντρα, τὴν σιδηρομήτορα  
ἐλθεῖν ἐς αἶαν; ἢ θεωρήσων τύχας  
ἐμὰς ἀφῖξαι καὶ συνασχαλῶν κακοῖς;  
δέρκου θέαμα, τόνδε τὸν Διὸς φίλον,  
305 τὸν συγκαταστήσαντα τὴν τυραννίδα,  
οἷαις ὑπ' αὐτοῦ πημοναῖσι κάμπτομαι.  
Ωκ. ὀρῶ, Προμηθεῦ, καὶ παραινέσαι γέ σοι  
θέλω τὰ λῶστα, καίπερ ὄντι ποικίλῳ.

γίγνωσκε σαυτὸν καὶ μεθάρμοσαι τρόπους  
310 νέους· νέος γὰρ καὶ τύραννος ἐν θεοῖς.  
εἰ δ' ὧδε τραχεῖς καὶ τεθηγμένους λόγους  
ρίψεις, τάχ' ἂν σου καὶ μακρὰν ἀνωτέρω  
θακῶν κλύοι Ζεὺς, ὥστε σοι τὸν νῦν ὄχλον  
παρόντα μόχθων παιδιὰν εἶναι δοκεῖν.

315 ἀλλ', ὦ ταλαίπωρ', ἅς ἔχεις ὀργὰς ἄφες,  
ζήτει δὲ τῶνδε πημάτων ἀπαλλαγάς.  
ἀρχαῖ' ἴσως σοι φαίνομαι λέγειν τάδε.  
τοιαῦτα μέντοι τῆς ἄγαν ὑψηγόρου  
γλώσσης, Προμηθεῦ, τὰπίχειρα γίνονται.

320 σὺ δ' οὐδέπω ταπεινὸς οὐδ' εἴκεις κακοῖς,  
πρὸς τοῖς παροῦσι δ' ἄλλα προσλαβεῖν θέλεις.  
οὐκ οὖν ἐμοίγε χρώμενος διδασκάλῳ  
πρὸς κέντρα κῶλον ἐκτενεῖς, ὁρῶν ὅτι  
τραχὺς μόναρχος οὐδ' ὑπεύθυνος κρατεῖ.

325 καὶ νῦν ἐγὼ μὲν εἶμι καὶ πειράσομαι  
ἐὰν δύνωμαι τῶνδ' ἐκλῦσαι πόνων·  
σὺ δ' ἡσύχαζε μηδ' ἄγαν λαβροστόμει.  
ἢ οὐκ οἶσθ' ἀκριβῶς ὣν περισσόφρων ὅτι  
γλώσση ματαιὰ ζημία προστρίβεται;

330 Πρ. ζηλῶ σ' ὀθούνεκ' ἐκτὸς αἰτίας κυρεῖς,  
†πάντων μετασχὼν καὶ τετολμηκῶς ἐμοί. †  
καὶ νῦν ἔασον μηδέ σοι μελησάτω.  
πάντως γὰρ οὐ πείσεις νιν· οὐ γὰρ εὐπιθής.  
πάπταινε δ' αὐτὸς μή τι πημανθῆς ὀδῶ.

335 Ωκ. πολλῶ γ' ἀμείνων τοὺς πέλας φρενοῦν ἔφυς  
ἢ σαυτὸν· ἔργῳ κοῦ λόγῳ τεκμαίρομαι.  
ὀρμώμενον δὲ μηδαμῶς ἀντισπάσης.  
αὐχῶ γάρ, αὐχῶ, τήνδε δωρειὰν ἐμοὶ  
δώσειν Δί', ὥστε τῶνδ' ἐκλῦσαι πόνων.

340 Πρ. τὰ μὲν σ' ἐπαινῶ κουδαμῇ λήξω ποτέ·  
προθυμίας γὰρ οὐδὲν ἐλλείπεις. ἀτὰρ  
μηδὲν πόνει· μάτην γὰρ οὐδὲν ὠφελῶν  
ἐμοὶ πονήσεις, εἴ τι καὶ πονεῖν θέλεις.  
ἀλλ' ἡσύχαζε σαυτὸν ἐκποδῶν ἔχων·

345 ἐγὼ γὰρ οὐκ εἰ δυστυχῶ, τοῦδ' εἵνεκα

θέλοισι' ἄν ὥς πλείστοισι πημονὰς τυχεῖν.  
οὐ δῆτ', ἐπεὶ με καὶ κασιγνήτου τύχαι  
τείρουσ' Ἄτλαντος, ὃς πρὸς ἐσπέρους τόπους  
ἔσθηκε κίον' οὐρανοῦ τε καὶ χθονὸς

350 ὥμοις ἐρείδων, ἄχθος οὐκ εὐάγκαλον.

τὸν γηγενῇ τε Κιλικίων οἰκήτορα  
ἄντρων ἰδὼν ὥκτιρα, δάιον τέρας,  
ἐκατογκάρανον πρὸς βίαν χειρούμενον,  
†Τυφῶνα θοῦρον. ὃς πᾶσιν ἀντέστη θεοῖς,

355 σμερδναῖσι γαμφηλαῖσι συρίζων φόβον,  
ἐξ ὁμμάτων δ' ἥστραπτε γοργωπὸν σέλας,  
ὥς τὴν Διὸς τυραννίδ' ἐκπέρσων βία·  
ἀλλ' ἦλθεν αὐτῷ Ζηνὸς ἄγρυπνον βέλος,

καταιβάτης κεραυνὸς ἐκπνέων φλόγα,  
360 ὃς αὐτὸν ἐξέπληξε τῶν ὑψηγόρων  
κομπασμάτων. φρένας γὰρ εἰς αὐτὰς τυπεῖς  
ἐφεψαλώθη κάζεβροντήθη σθένος.

καὶ νῦν ἀχρεῖον καὶ παράορον δέμας  
κεῖται στενωποῦ πλησίον θαλασσίου

365 ἱπούμενος ρίζαισιν Αἰτναίαις ὕπο.  
κορυφαῖς δ' ἐν ἄκραις ἤμενος μυδροκτυπεῖ  
Ἥφαιστος, ἔνθεν ἐκραγήσονται ποτε  
ποταμοὶ πυρὸς δάπτοντες ἀγρίαις γνάθοις  
τῆς καλλικάρπου Σικελίας λευροῦς γύας·

370 τοιόνδε Τυφῶς ἐξαναζέσει χόλον  
θερμοῖς ἀπλάτου βέλεσι πυρπνόου ζάλης,  
καίπερ κεραυνῷ Ζηνὸς ἠνθρακωμένος.  
σὺ δ' οὐκ ἄπειρος, οὐδ' ἐμοῦ διδασκάλου  
χρήζεις· σεαυτὸν σῶζ' ὅπως ἐπίστασαι·

375 ἐγὼ δὲ τὴν παροῦσαν ἀντλήσω τύχην,  
ἔστ' ἂν Διὸς φρόνημα λωφήσῃ χόλου.  
Ωκ. οὐκουν, Προμηθεῦ, τοῦτο γινώσκεις, ὅτι  
ὀργῆς νοσοῦσης εἰσὶν ἱατροὶ λόγοι;

Πρ. ἐάν τις ἐν καιρῷ γε μαλθάσῃ κέαρ

380 καὶ μὴ σφριγῶντα θυμὸν ἰσχυαίνει βία.  
Ωκ. ἐν τῷ προθυμεῖσθαι δὲ καὶ τολμᾶν τίνα  
ὀρᾶς ἐνοῦσαν ζημίαν; δίδασκέ με.

Πρ. μόχθον περισσὸν κουφόνουν τ' εὐηθίαν.

Ωκ. ἔα με τῇδε τῇ νόσῳ νοσεῖν, ἐπεὶ

385 κέρδιστον εὖ φρονοῦντα μὴ φρονεῖν δοκεῖν.

Πρ. ἐμὸν δοκῇσει τὰμπλάκημ' εἶναι τόδε.

Ωκ. σαφῶς μ' ἐς οἶκον σὸς λόγος στέλλει πάλιν.

Πρ. μὴ γάρ σε θρῆνος οὐμὸς εἰς ἔχθραν βάλιν.

Ωκ. ἦ τῷ νέον θακοῦντι παγκρατεῖς ἔδρας;

390 Πρ. τούτου φυλάσσου μὴ ποτ' ἀχθεσθῇ κέαρ.

Ωκ. ἦ σή, Προμηθεῦ, συμφορὰ διδάσκαλος.

Πρ. στέλλου, κομίζου, σῶζε τὸν παρόντα νοῦν.

Ωκ. ὀρμωμένῳ μοι τόνδ' ἐθώυξας λόγον.

λευρὸν γὰρ οἶμον αἰθέρος ψαίρει πτεροῖς

395 τετρασκελῆς οἰωνός· ἄσμενος δέ τ' ἄν

σταθμοῖς ἐν οἰκείοισι κάμψειεν γόνυ.

## ΧΟΡΟΣ

στένω σε τᾶς οὐ- [στρ. α.

λομένας τύχας, Προμηθεῦ·

δακρυσίστακτον [δ'] ἅπ' ὄσσω

400 ῥαδινῶν λειβομένα ῥέος παρειᾶν

νοτίοις ἔτεγξα παγαῖς·

ἀμέγαρτα γὰρ τάδε Ζεὺς

ιδίοις νόμοις κρατύνων

ὑπερήφανον θεοῖς τοῖς

405 πάρος ἐνδείκνυσιν αἰχμάν.

πρόπασα δ' ἤδη [ἀντ. α.

στονόεν λέλακε χώρα,

μεγαλοσχήμονά τ' ἀρχαι-

οπρεπῇ στένουσι τὰν σὰν

410 ξυνομαιμόνων τε τιμάν·

ὅπόσοι τ' ἔποικον ἀγνᾶς

Ἀσίας ἔδος νέμονται,

μεγαλοστόνοισι σοῖς πῆ-

μασι συγκάμνουσι θνατοί.

415 Κολχίδος τε γᾶς ἔνοικοι [στρ. β.

παρθένοι, μάχας ἄτρεστοι,

καὶ Σκύθης ὄμιλος, οἱ γᾶς

ἔσχατον τόπον ἀμφὶ Μαι-  
ῶτιν ἔχουσι λίμναν,

420 Ἀραβίας τ' ἄρειον ἄνθος, [ἀντ. β.  
ὕψικρημνον οἷ πόλισμα  
Καυκάσου πέλας νέμονται,  
δαίος στρατός, ὄξυπρῶ-  
ροισι βρέμων ἐν αἰχμαῖς.

425 †μόνον δὴ πρόσθεν ἄλλον ἐν πόνοις  
δαμέντ' ἀκαμαντοδέτοις  
Τιτᾶνα λύμαις εἰσιδόμεν, θεὸν  
Ἄτλανθ', ὃς αἰὲν ὑπέροχον σθένος κραταιὸν  
... οὐράνιον τε πόλον

430 νώτοις ὑποστενάζει. †  
βοᾷ δὲ πόντιος κλύδων  
ξυμπίτνων, στένει βυθός,  
κελαινὸς [δ'] Ἄιδος ὑποβρέμει μυχὸς γᾶς,  
παγαί θ' ἄγνωρύτων ποταμῶν

435 στένουσιν ἄλγος οἰκτρὸν.  
Πρ. μή τοι χλιδῇ δοκεῖτε μηδ' αὐθαδίᾳ  
σιγᾶν με· συννοία δὲ δάπτομαι κέαρ,  
ὀρῶν ἑμαυτὸν ὧδε προυσελούμενον.  
καίτοι θεοῖσι τοῖς νέοις τούτοις γέρα

440 τίς ἄλλος ἢ 'γὼ παντελῶς διώρισεν;  
ἄλλ' αὐτὰ σιγῶ. καὶ γὰρ εἰδυίαισιν ἂν  
ὕμῖν λέγοιμι· τὰν βροτοῖς δὲ πῆματα  
ἀκούσαθ', ὥς σφας νηπίους ὄντας τὸ πρὶν  
ἐννοὺς ἔθηκα καὶ φρενῶν ἐπηβόλους.

445 λέξω δέ, μέμψιν οὐτὶν' ἀνθρώποις ἔχων,  
ἄλλ' ὧν δέδωκ' εὐνοίαν ἐξηγούμενος·  
οἱ πρῶτα μὲν βλέποντες ἔβλεπον μάτην,  
κλύοντες οὐκ ἤκουον, ἄλλ' ὀνειράτων  
ἀλίγκιοι μορφαῖσι τὸν μακρὸν βίον

450 ἔφυρον εἰκῇ πάντα, κοῦτε πλινθυφεῖς  
δόμους προσεῖλους ἦσαν, οὐ ξυλουργίαν·  
κατῶρυγες δ' ἔναιον ὥστ' ἀήσυροι  
μύρμηκες ἄντρων ἐν μυχοῖς ἀνηλίους.  
ἦν δ' οὐδὲν αὐτοῖς οὔτε χείματος τέκμαρ

455 οὐτ' ἀνθεμώδους ἥρος οὔτε καρπίμου  
θέρους βέβαιον, ἀλλ' ἄτερ γνώμης τὸ πᾶν  
ἔπρασσον, ἔστε δὴ σφιν ἀντολὰς ἐγὼ  
ἄστρον ἔδειξα τάς τε δυσκρίτους δύσεις.  
καὶ μὴν ἀριθμόν, ἔξοχον σοφισμάτων,

460 ἐξηῦρον αὐτοῖς, γραμμάτων τε συνθέσεις,  
μνήμην ἀπάντων, μουσομήτορ' ἐργάνην.  
κᾶζευξα πρῶτος ἐν ζυγοῖσι κνώδαλα  
ζεύγλαισι δουλεύοντα σώμασιν θ' ὅπως  
θητοῖς μεγίστων διάδοχοι μοχθημάτων

465 γένοινθ', ὑφ' ἄρμα τ' ἤγαγον φιληνίους  
ἵππους, ἄγαλμα τῆς ὑπερπλούτου χλιδῆς.  
θαλασσόπλαγκτα δ' οὔτις ἄλλος ἀντ' ἐμοῦ  
λινόπτερ' ἦρε ναυτίλων ὀχήματα.

τοιαῦτα μηχανήματ' ἐξευρὼν τάλας

470 βροτοῖσιν, αὐτὸς οὐκ ἔχω σόφισμ' ὅτω  
τῆς νῦν παρούσης πημονῆς ἀπαλλαγῶ.  
Χο. πέπονθας αἰκὲς πῆμ' ἀποσφαλεῖς φρενῶν  
πλάνη, κακὸς δ' ἱατρὸς ὥς τις ἐς νόσον  
πεσῶν ἀθυμεῖς καὶ σεαυτὸν οὐκ ἔχεις

475 εὐρεῖν ὁποίοις φαρμάκοις ἰάσιμος.  
Πρ. τὰ λοιπά μου κλύουσα θαυμάση πλέον,  
οἷας τέχνας τε καὶ πόρους ἐμησάμην.  
τὸ μὲν μέγιστον, εἴ τις ἐς νόσον πέσοι,  
οὐκ ἦν ἀλέξημ' οὐδέν, οὔτε βρώσιμον,

480 οὐ χριστόν, οὐδὲ πιστόν, ἀλλὰ φαρμάκων  
χρεῖα κατεσκέλλοντο, πρίν γ' ἐγὼ σφισιν  
ἔδειξα κράσεις ἡπίων ἀκεσμάτων,  
αἷς τὰς ἀπάσας ἐξαμύνονται νόσους.  
τρόπους τε πολλοὺς μαντικῆς ἐστοίχισα,

485 κᾶκρινα πρῶτος ἐξ ὄνειράτων ἃ χρῆ  
ὑπαρ γενέσθαι, κληδόνας τε δυσκρίτους  
ἐγνώρισ' αὐτοῖς ἐνοδίους τε συμβόλους.  
γαμψωνύχων τε πτῆσιν οἰωνῶν σκεθρῶς  
διώρισ', οἵτινές τε δεξιοὶ φύσιν

490 εὐωνύμους τε, καὶ δίαιταν ἦντινα  
ἔχουσ' ἕκαστοι, καὶ πρὸς ἀλλήλους τίνεις

ἔχθραι τε καὶ στέργηθρα καὶ συνεδρίαί·  
σπλάγγνων τε λειότητα, καὶ χροιάν τίνα  
ἔχουσ' ἂν εἴη δαίμοσιν πρὸς ἡδονὴν

495 χολή, λοβοῦ τε ποικίλην εὐμορφίαν·  
κνίση τε κῶλα συγκαλυπτὰ καὶ μακρὰν  
ὀσφυν πυρώσας δυστέκμαρτον εἰς τέχνην  
ᾧδωσα θνητούς, καὶ φλογωπὰ σήματα  
ἐξωμμάτωσα, πρόσθεν ὄντ' ἐπάργεμα.

500 τοιαῦτα μὲν δὴ ταῦτ'· ἔνερθε δὲ χθονὸς  
κεκρυμμέν' ἀνθρώποισιν ὠφελήματα,  
χαλκόν, σίδηρον, ἄργυρον χρυσόν τε, τίς  
φήσειεν ἂν πάροιθεν ἐξευρεῖν ἐμοῦ;  
οὐδεῖς, σάφ' οἶδα, μὴ μάτην φλῦσαι θέλων.

505 βραχεῖ δὲ μύθῳ πάντα συλλήβδην μάθε,  
πᾶσαι τέχναι βροτοῖσιν ἐκ Προμηθέως.  
Χο. μή νυν βροτοὺς μὲν ὠφέλει καιροῦ πέρα,  
σαντοῦ δ' ἀκήδει δυστυχοῦντος· ὥς ἐγὼ  
εὐελπίς εἰμι τῶνδ' ἐσ' ἐκ δεσμῶν ἔτι

510 λυθέντα μηδὲν μείον ἰσχύσειν Διός.  
Πρ. οὐ ταῦτα ταύτῃ Μοῖρά πω τελεσφόρος  
κρᾶναι πέπρωται, μυρίαῖς δὲ πημοναῖς  
δύαις τε καμφθεῖς ᾧδε δεσμὰ φυγγάνω·  
τέχνη δ' ἀνάγκης ἀσθενεστέρα μακρῷ.

515 Χο. τίς οὖν ἀνάγκης ἐστὶν οἰακοστρόφος;

Πρ. Μοῖραι τρίμορφοι μνήμονές τ' Ἐρινύες.

Χο. τούτων ἄρα Ζεὺς ἐστὶν ἀσθενέστερος;

Πρ. οὐκ οὖν ἂν ἐκφύγοι γε τὴν πεπρωμένην.

Χο. τί γὰρ πέπρωται Ζηνὶ πλὴν αἰεὶ κρατεῖν;

520 Πρ. τοῦτ' οὐκέτ' ἂν πύθοιο, μηδὲ λιπάρει.

Χο. ἦ πού τι σεμνόν ἐστιν ὃ ξυναμπέχεις.

Πρ. ἄλλου λόγου μέμνησθε, τόνδε δ' οὐδαμῶς  
καιρὸς γεγωνεῖν, ἀλλὰ συγκαλυπτέος  
ὅσον μάλιστα· τόνδε γὰρ σφάζων ἐγὼ

525 δεσμοὺς ἀεικεῖς καὶ δῦας ἐκφυγγάνω.

## ΧΟΡΟΣ

μηδάμ' ὁ πάντα νέμων [στρ. α.



θεῖτ' ἐμᾶ γνώμα κράτος ἀντίπαλον Ζεὺς,  
μηδ' ἐλινύσαιμι θεοὺς ὁσίαις

530 *θοίναις ποτινισσομένα*

βουφόνους παρ' Ὀκεανοῦ πατρὸς ἄσβεστον πόρον,  
μηδ' ἀλίτοιμι λόγοις·

ἀλλὰ μοι τόδ' ἐμμένει

535 *καὶ μήποτ' ἐκτακεῖν*

ἡδύ τι θαρσαλέαις [ἀντ. α.

τὸν μακρὸν τείνειν βίον ἐλπίσι, φαναῖς

θυμὸν ἀλδαίνουσιν ἐν εὐφροσύναις,

540 *φρίσσω δέ σε δερκομένα*

μυρίοις μόχθοις διακναιόμενον ——.

Ζῆνα γὰρ οὐ τρομέων

ιδία γνώμα σέβη

θνατοὺς ἄγαν, Προμηθεῦ.

545 *φέρει, πῶς χάρις ἅ χάρις, ὦ* [στρ. β.

φίλος; εἰπέ, ποῦ τις ἀλκὰ;

τίς ἐφαμερίων ἄρηξις; οὐδ' ἐδέρχθης

ὀλιγοδρανίαν ἄκικυν,

ισόνειρον, ἧ τὸ φωτῶν

550 *ἀλαδὸν γένος ἐμπεποδισμένον; οὔποτε* —

τὰν Διὸς ἀρμονίαν θνατῶν παρεξίασιν βουλαί.

ἔμαθον τάδε σὰς προσιδουῖς' [ἀντ. β.

ὀλοὰς τύχας, Προμηθεῦ.

555 *τὸ διαμφίδιον δέ μοι μέλος προσέπτα*

τόδ' ἐκεῖνό θ' ὅ τ' ἀμφὶ λουτρὰ

καὶ λέχος σὸν ὑμεναίου

ιότατι γάμων, ὅτε τὰν ὁμοπάτριον ἔδνοις

560 *ἄγαγες Ἡσιόναν πιθὼν δάμαρτα κοινόλεκτρον.*

## ΙΩ

τίς γῆ; τί γένος; τίνα φῶ λεύσσειν

τόνδε χαλινοῖς ἐν πετρίνοισιν

χειμαζόμενον;

τίνος ἀμπλακίας ποινὰς ὀλέκη;

σήμνηνον ὅποι

565 *γῆς ἢ μογερὰ πεπλάνημαι.*

ἃ ἄ, ἐ ἔ·

χρίει τίς αὖ με τὰν τάλαιναν οἷστρος;  
εἶδωλον Ἄργου γηγενοῦς· †ἄλευ', ἃ δᾶ· φοβοῦμαι,  
τὸν μυριωπὸν εἰσορῶσα βούταν.

ὁ δὲ πορεύεται δόλιον ὄμμ' ἔχων,  
570 ὃν οὐδὲ κατθανόντα γαῖα κεύθει.

ἀλλ' ἐμὲ τὰν τάλαιναν  
ἐξ ἐνέρων περῶν κυναγεῖ, πλανᾷ  
τε νῆστιν ἀνὰ τὰν παραλίαν ψάμμον.  
ὑπὸ δὲ κηρόπλαστος ὀτοβεῖ δόναξ [στρ. α.

575 ἀχέτας ὑπνοδόταν νόμον·  
ἰὼ ἰὼ πόποι, ποῖ μ' ἄγουσι τηλέπλαγκτοι πλάναι;  
τί ποτέ μ', ὦ Κρόνιε παῖ, τί ποτε ταῖσδ'  
ἐνέξευξας εὐρῶν ἀμαρτοῦσαν ἐν πημοναῖσιν,  
ἐ ἔ·

580 οἷστρογλάτῳ δὲ δείματι δειλαίαν  
παράκοπον ὧδε τείρεις;  
πυρί <με> φλέξον, ἢ χθονὶ κάλυπον, ἢ  
ποντίοις δάκεσι δὸς βοράν,  
μηδέ μοι φθονήσης  
εὐγμάτων, ἄναξ.

585 ἄδην με πολὺπλανοὶ πλάναι  
γεγυμνάκασιν, οὐδ' ἔχω μαθεῖν ὅπη  
πημονὰς ἀλύξω.  
κλύεις φθέγμα τᾶς βούκερω παρθένου;  
Πρ. πῶς δ' οὐ κλύω τῆς οἰστροδινήτου κόρης

590 τῆς Ἰναχείας, ἢ Διὸς θάλπει κέαρ  
ἔρωτι, καὶ νῦν τοὺς ὑπερμήκεις δρόμους  
Ἦρα στυγητὸς πρὸς βίαν γυμνάζεται;  
Ιω. πόθεν ἐμοῦ σὺ πατρὸς ὄνομ' ἀπύεις; [ἀντ. α.  
εἰπέ μοι τᾷ μογερεῖ τίς ὦν,

595 τίς ἄρα μ', ὦ τάλας, [τὰν] ταλαίπωρον ὧδ' ἔτυμα προσ-  
θροεῖς,  
θεόσυτόν τε νόσον ὠνόμασας, ἃ  
μαραίνει με χρίουσα κέντροισι φοιταλέοισιν;  
ἐ ἔ·

σκιρτημάτων δὲ νήστισιν αἰκεΐαις

600 λαβρόσυτος ἦλθον, <Ἦρας>  
ἐπικότοισι μῆδεσι δαμεῖσα. δυσ-  
δαιμόνων δὲ τίνες οἷ, ἔ ἔ,  
οἷ' ἐγὼ μογοῦσιν;  
ἀλλὰ μοι τορῶς

605 τέκμηρον ὅ τι μ' ἐπαμμένει  
παθεῖν· τί μῆχαρ, ἢ τί φάρμακον νόσου;  
δεῖξον, εἵπερ οἶσθα·

θρόει, φράζε τᾷ δυσπλάνῳ παρθένῳ.

Πρ. λέξω τορῶς σοι πᾶν ὅπερ χρήζεις μαθεῖν,  
610 οὐκ ἐμπλέκων αἰνίγματ', ἀλλ' ἀπλῶ λόγῳ,  
ὥσπερ δίκαιον πρὸς φίλους οἶγειν στόμα.  
πυρὸς βροτοῖς δοτῆρ' ὀρθᾷ Προμηθεά.

Ιω. ὦ κοινὸν ὠφέλημα θνητοῖσιν φανείς,  
τλήμον Προμηθεῦ, τοῦ δίκην πάσχεις τάδε;

615 Πρ. ἄρμοι' ἐπάυμαι τοὺς ἐμοὺς θρηγῶν πόνους.

Ιω. οὐκουν πόροις ἂν τήνδε δωρειὰν ἐμοί;

Πρ. λέγ' ἦντιν' αἰτεῖ· πᾶν γὰρ ἂν πύθοιό μου.

Ιω. σήμενον ὅστις ἐν φάραγγί σ' ὥχμασεν.

Πρ. βούλευμα μὲν τὸ Δῖον, Ἥφαίστου δὲ χεῖρ.

620 Ιω. ποινὰς δὲ ποίων ἀμπλακημάτων τίνεις;

Πρ. τοσοῦτον ἄρκῳ σοι σαφηνίσας μόνον.

Ιω. καὶ πρὸς γε τούτοις τέρμα τῆς ἐμῆς πλάνης  
δεῖξον, τίς ἔσται τῇ ταλαιπώρῳ χρόνος.

Πρ. τὸ μὴ μαθεῖν σοι κρεῖσσον ἢ μαθεῖν τάδε.

625 Ιω. μήτοι με κρύψης τοῦθ' ὅπερ μέλλω παθεῖν.

Πρ. ἀλλ' οὐ μεγαίρω τοῦδέ σοι δωρήματος.

Ιω. τί δῆτα μέλλεις μὴ οὐ γεγωνίσκειν τὸ πᾶν;

Πρ. φθόνος μὲν οὐδεῖς, σὰς δ' ὀκνῶ θράζει φρένας.

Ιω. μή μου προκῆδου μᾶσσον ὦν ἐμοὶ γλυκύ.

630 Πρ. ἐπεὶ προθυμῇ, χρὴ λέγειν· ἄκουε δῆ.

Χο. μήπω γε· μοῖραν δ' ἠδονῆς κἀμοὶ πόρε.

τὴν τῆσδε πρῶτον ἱστορήσωμεν νόσον,  
αὐτῆς λεγούσης τὰς πολυφθόρους τύχας·  
τὰ λοιπὰ δ' ἄθλων σοῦ διδαχθήτω πάρα.

635 Πρ. σὸν ἔργον, Ἰοῖ, ταῖσδ' ὑπουργῆσαι χάριν,  
ἄλλως τε πάντως καὶ κασιγνήταις πατρός.

ὥς τὰποκλαῦσαι κάποδύρασθαι τύχας  
ἐνταῦθ', ὅπου μέλλοι τις οἴσεσθαι δάκρυ  
πρὸς τῶν κλυόντων, ἀξίαν τριβὴν ἔχει.

640 Ἰω. οὐκ οἶδ' ὅπως ὑμῖν ἀπιστήσαί με χρή,  
σαφεῖ δὲ μύθῳ πᾶν ὅπερ προσχρήζετε  
πεύσεσθε· καίτοι καὶ λέγουσ' αἰσχύνομαι  
θεόσσυτον χειμῶνα καὶ διαφθορὰν  
μορφῆς, ὅθεν μοι σχετλία προσέπτατο.

645 αἰεὶ γὰρ ὄψεις ἔννυχοι πωλεύμεναι  
ἐς παρθενῶνας τοὺς ἐμούς παρηγόρουν  
λείοισι μύθοις 'ὦ μέγ' εὐδαιμον κόρη,  
τί παρθελεύη δαρὸν, ἐξόν σοι γάμου  
τυχεῖν μεγίστου; Ζεὺς γὰρ ἱμέρου βέλει

650 πρὸς σοῦ τέθαλπται καὶ συναίρεσθαι Κύπριν  
θέλει· σὺ δ', ὦ παῖ, μὴ 'πολακτίσης λέχος  
τὸ Ζηνός, ἀλλ' ἐξελθε πρὸς Λέρνης βαθύν  
λειμῶνα, ποιμένας βουστάσεις τε πρὸς πατρός,  
ὥς ἂν τὸ Δῖον ὄμμα λωφήσῃ πόθου.'

655 τοιοῖσδε πάσας εὐφρόνας ὀνείρασι  
ζυνειχόμεν δύστηνος, ἔστε δὴ πατρὶ  
ἔτλην γεγωνεῖν νυκτίφοιτ' ὀνείρατα.  
ὁ δ' ἔς τε Πυθῶ καπὶ Δωδώνης πυκνοὺς  
θεοπρόπους ἱάλλεν, ὥς μάθοι τί χρή

660 ὀρῶντ' ἢ λέγοντα δαίμοσιν πράσσειν φίλα.  
ἦκον δ' ἀναγγέλλοντες αἰολοστόμους  
χρησμοὺς ἀσήμους δυσκρίτως τ' εἰρημένους.  
τέλος δ' ἐναργῆς βάξις ἦλθεν Ἰνάχῳ  
σαφῶς ἐπισκήπτουσα καὶ μυθουμένη

665 ἔξω δόμων τε καὶ πάτρας ὠθεῖν ἐμέ,  
ἄφετον ἀλᾶσθαι γῆς ἐπ' ἐσχάτοις ὄροις,  
εἰ μὴ θέλοι πυρωπὸν ἐκ Διὸς μολεῖν  
κεραυνόν, ὃς πᾶν ἐξαῖστώσοι γένος.  
τοιοῖσδε πεισθεὶς Λοξίου μαντεύμασιν

670 ἐξήλασέν με κάπέκκλησε δωμάτων  
ἄκουσαν ἄκων· ἀλλ' ἐπηνάγκαζέ νιν  
Διὸς χαλινὸς πρὸς βίαν πράσσειν τάδε.  
εὐθύς δὲ μορφὴ καὶ φρένες διάστροφοι

ἦσαν, κεραστὶς δ', ὡς ὀρθᾷ, ὀξυστόμῳ  
675 μύωπι χρισθεῖς· ἐμμανεῖ σκιρτήματι  
ἦσσαν πρὸς εὐποτόν τε Κερχνεῖας ῥέος  
Λέρνης τε κρήνην· βουκόλος δὲ γηγενὴς  
ἄκρατος ὀργὴν Ἄργος ὠμάρτει, πυκνοῖς  
ὄσσοις δεδορκῶς τοὺς ἐμοὺς κατὰ στίβους.

680 ἀπροσδόκητος δ' αὐτὸν ἱαίφνιδιος μόρος  
τοῦ ζῆν ἀπεστέρησεν. οἰστροπλήξ δ' ἐγὼ  
μάστιγι θείᾳ γῆν πρὸ γῆς ἐλαύνομαι.  
κλύεις τὰ πραχθέντ'· εἰ δ' ἔχεις εἰπεῖν ὅ τι  
λοιπὸν πόνων, σήμαινε μηδέ μ' οἰκτίσας  
685 σύνθαλπε μύθοις ψευδέσιν· νόσημα γὰρ  
αἵσχιστον εἶναί φημι συνθέτους λόγους.

Χο. ἔα ἔα, ἄπεχε, φεῦ·  
οὔποτ' οὔποτ' ἡϋχουν <ῶδε> ξένους  
μολεῖσθαι λόγους ἐς ἀκοὰν ἐμάν,  
690 οὐδ' ὥδε δυσθέατα καὶ δύσοιστα  
πήματα λύμα[τα δείμα]τ' ἀμ-  
φήκει κέντρῳ ψύχειν ψυχὰν ἐμάν.  
ἰὼ ἰὼ μοῖρα μοῖρα,

695 πέφρικ' εἰσιδοῦσα πρᾶξιν Ἰοῦς.  
Πρ. πρῶ γε στενάζεις καὶ φόβου πλέα τις εἴ·  
ἐπίσχες ἔστ' ἂν καὶ τὰ λοιπὰ προσμάθης.  
Χο. λέγ', ἐκδίδασκε· τοῖς νοσοῦσί τοι γλυκὺ  
τὸ λοιπὸν ἄλγος προϋξεπίστασθαι τορῶς.

700 Πρ. τὴν πρίν γε χρεῖαν ἠνύσσασθ' ἐμοῦ πάρα  
κούφως· μαθεῖν γὰρ τῆσδε πρῶτ' ἐχρήζετε  
τὸν ἀμφ' ἐαυτῆς ἄθλον ἐξηγουμένης·  
τὰ λοιπὰ νῦν ἀκούσαθ', οἷα χρὴ πάθη  
τληῖναι πρὸς Ἥρας τήνδε τὴν νεάνίδα.

705 σύ τ', Ἰνάχειον σπέρμα, τοὺς ἐμοὺς λόγους  
θυμῷ βάλ', ὡς ἂν τέρματ' ἐκμάθης ὁδοῦ.  
πρῶτον μὲν ἐνθένδ' ἡλίου πρὸς ἀντολὰς  
στρέψασα σαυτὴν στεῖχ' ἀνηρότους γύας·  
Σκύθας δ' ἀφίξη νομάδας, οἱ πλεκτὰς στέγας

710 πεδάρσιοι ναίουσ' ἐπ' εὐκύκλοις ὄχοις,  
ἐκηβόλοις τόξοισιν ἐξηρτυμένοι·

οἷς μὴ πελάζειν, ἀλλ' ἀλιστόνοις πόδας  
χρίμπουσα ῥαχίαισιν ἐκπερᾶν χθόνα.

λαιᾶς δὲ χειρὸς οἱ σιδηροτέκτονες

715 οἰκοῦσι Χάλυβες, οὓς φυλάξασθαι σε χρή,  
ἀνήμεροι γὰρ οὐδὲ πρόσπλατοι ξένοις.

ἦξεις δ' ὕβριστὴν ποταμὸν οὐ ψευδώνυμον,  
ὄν μὴ περάσης, οὐ γὰρ εὖβατος περᾶν,  
πρὶν ἂν πρὸς αὐτὸν Καύκασον μόλῃς, ὁρῶν

720 ὕψιστον, ἔνθα ποταμὸς ἐκφυσᾷ μένος  
κροτάφων ἀπ' αὐτῶν. ἀστρογείτονας δὲ χρή  
κορυφὰς ὑπερβάλλουσας ἐς μεσημβρινὴν  
βῆναι κέλευθον, ἔνθ' Ἀμαζόνων στρατὸν  
ἦξεις στυγάνορ', αἱ Θεμίσκυράν ποτε

725 κατοικιοῦσιν ἀμφὶ Θερμώδονθ', ἵνα  
τραχεῖα πόντου Σαλμυδησσία γνάθος,  
ἐχθρόξενος ναύτησι, μητρυιὰ νεῶν·  
αὐταῖ σ' ὁδηγήσουσι καὶ μάλ' ἀσμένως.  
ἰσθμὸν δ' ἐπ' αὐταῖς στενοπόροις λίμνῃς πύλαις

730 Κιμμερικὸν ἦξεις, ὃν θρασυσπλάγχχνως σε χρή  
λιποῦσαν αὐλῶν' ἐκπερᾶν Μαιωτικόν·

ἔσται δὲ θνητοῖς εἰσαεὶ λόγος μέγας  
τῆς σῆς πορείας, Βόσπορος δ' ἐπώνυμος  
κεκλήσεται. λιποῦσα δ' Εὐρώπης πέδον

735 ἥπειρον ἦξεις Ἀσιάδα. ἄρ' ὅμῃν δοκεῖ

ὁ τῶν θεῶν τύραννος ἐς τὰ πάνθ' ὁμῶς  
βίαιος εἶναι; τῇδε γὰρ θνητῇ θεὸς

χρήζων μιγῆναι τάσδ' ἐπέρριψεν πλάνας.

πικροῦ δ' ἔκυρσας, ὧ κόρη, τῶν σῶν γάμων

740 μνηστῆρος. οὓς γὰρ νῦν ἀκήκοας λόγους,  
εἶναι δόκει σοὶ μηδέπω 'ν προοιμίοις.

Ιω. ἰὼ μοί μοι· ἔξ.

Πρ. σὺ δ' αὖ κέκραγας κἀναμυχθίζῃ· τί που  
δράσεις, ὅταν τὰ λοιπὰ πυνθάνῃ κακά;

745 Χο. ἦ γάρ τι λοιπὸν τῇδε πημάτων ἐρεῖς;

Πρ. δυσχεῖμερόν γε πέλαγος ἀτηρᾶς δύης.

Ιω. τί δῆτ' ἐμοὶ ζῆν κέρδος, ἀλλ' οὐκ ἐν τάχει

ἔρριψ' ἐμαυτὴν τῆσδ' ἀπὸ στύφλου πέτρας,

ὅπως πέδοι σκήψασα τῶν πάντων πόνων

750 ἀπηλλάγη· κρεῖσσον γὰρ εἰσάπαξ θανεῖν

ἢ τὰς ἀπάσας ἡμέρας πάσχειν κακῶς.

Πρ. ἢ δυσπετῶν ἂν τοὺς ἐμοὺς ἄθλους φέροις,

ὅτῳ θανεῖν μὲν ἐστὶν οὐ πεπρωμένον·

αὕτη γὰρ ἦν ἂν πημάτων ἀπαλλαγὴ·

755 νῦν δ' οὐδέν ἐστι τέρμα μοι προκείμενον

μόχθων, πρὶν ἂν Ζεὺς ἐκπέσῃ τυραννίδος.

Ιω. ἢ γάρ ποτ' ἔστιν ἐκπεσεῖν ἀρχῆς Δία;

Πρ. ἦδοι' ἂν, οἶμαι, τήνδ' ἰδοῦσα συμφοράν.

Ιω. πῶς δ' οὐκ ἂν, ἥτις ἐκ Διὸς πάσχω κακῶς;

760 Πρ. ὥς τοίνυν ὄντων τῶνδε γαθεῖν σοι πάρα.

Ιω. πρὸς τοῦ τύραννα σκῆπτρα συληθήσεται;

Πρ. πρὸς αὐτὸς αὐτοῦ κενοφρόνων βουλευμάτων.

Ιω. ποῖω τρόπῳ; σήμενον, εἰ μὴ τις βλάβῃ.

Πρ. γαμεῖ γάμον τοιοῦτον ᾧ ποτ' ἀσχαλεῖ.

765 Ιω. θέορτον, ἢ βρότειον; εἰ ῥητόν, φράσον.

Πρ. τί δ' ὄντιν'; οὐ γὰρ ῥητὸν αὐδᾶσθαι τόδε.

Ιω. ἢ πρὸς δάμαρτος ἐξανίσταται θρόνων;

Πρ. ἢ τέξεταί γε παῖδα φέρτερον πατρός.

Ιω. οὐδ' ἔστιν αὐτῷ τῆσδ' ἀποστροφή τύχης;

770 Πρ. οὐ διῆτα, πλὴν ἔγωγ' ἂν ἐκ δεσμῶν λυθείς.

Ιω. τίς οὖν ὁ λύσων ἐστὶν ἄκοντος Διός;

Πρ. τῶν σῶν τιν' αὐτὸν ἐγγόνων εἶναι χρεῶν.

Ιω. πῶς εἴπας; ἢ 'μὸς παῖς σ' ἀπαλλάξει κακῶν;

Πρ. τρίτος γε γένναν πρὸς δέκ' ἄλλαισιν γοναῖς.

775 Ιω. ἦδ' οὐκέτ' εὐξύμβλητος ἡ χρησμοφδία.

Πρ. καὶ μηδὲ σαυτῆς ἐκμαθεῖν ζήτει πόνους.

Ιω. μὴ μοι προτείνων κέρδος εἶτ' ἀποστέρει.

Πρ. δυοῖν λόγοιν σε θατέρῳ δωρήσομαι.

Ιω. ποίοιν; πρόδειξον, αἶρεσίν τ' ἐμοὶ δίδου.

780 Πρ. δίδωμ'· ἐλοῦ γάρ, ἢ πόνων τὰ λοιπά σοι

φράσω σαφηνῶς, ἢ τὸν ἐκλύσονται ἐμέ.

Χο. τούτων σὺ τὴν μὲν τῇδε, τὴν δ' ἐμοὶ χάριν

θέσθαι θέλησον, μηδ' ἀτιμάσης λόγον·

καὶ τῇδε μὲν γέγωνε τὴν λοιπὴν πλάνην,

785 ἐμοὶ δὲ τὸν λύσοντα· τοῦτο γὰρ ποθῶ.

Πρ. ἐπεὶ προθυμεῖσθ', οὐκ ἐναντιώσομαι  
τὸ μὴ οὐ γεγωνεῖν πᾶν ὅσον προσχρήζετε.  
σοὶ πρῶτον, Ἰοῖ, πολύδονον πλάνην φράσω,  
ἣν ἐγγράφου σὺ μνήμοσιν δέλτοις φρενῶν.

790 ὅταν περάσης ρεῖθρον ἠπείροιν ὄρον,  
πρὸς ἀντολὰς φλογῶπας ἡλιοστιβεῖς

· · · · ·  
πόντου περῶσα φλοῖσβον, ἔστ' ἂν ἐξίκη  
πρὸς Γοργόνεια πεδία Κισθήνης, ἵνα  
αἱ Φορκίδες ναίουσι, δηναῖαι κόραι

795 τρεῖς κυκνόμορφοι, κοινὸν ὄμμ' ἐκτημέναι,  
μονόδοντες, ἃς οὐθ' ἥλιος προσδέρεται  
ἀκτῖσιν οὐθ' ἡ νύκτερος μήνη ποτέ.

πέλας δ' ἀδελφαὶ τῶνδε τρεῖς κατάπτεροι,  
δρακοντόμαλλοι Γοργόνες βροτοστυγεῖς,

800 ἃς θνητὸς οὐδεὶς εἰσιδὼν ἔξει πνοάς·  
τοιοῦτο μὲν σοὶ τοῦτο φρούριον λέγω.

ἄλλην δ' ἄκουσον δυσχερῇ θεωρίαν·  
ὄξυστόμους γὰρ Ζηνὸς ἀκραγεῖς κύνας  
γρυῖπας φύλαξαι, τόν τε μουνῶπα στρατὸν

805 Ἀριμασπὸν ἵποβάμον', οἳ χρυσόρρυτον  
οἰκοῦσιν ἀμφὶ νᾶμα Πλούτωνος πόρου·  
τούτοις σὺ μὴ πέλαζε. τηλουρὸν δὲ γῆν  
ἤξεις, κελαινὸν φύλον, οἳ πρὸς ἡλίου  
ναίουσι πηγαῖς, ἔνθα ποταμὸς Αἰθίοψ.

810 τούτου παρ' ὄχθας ἔρφ', ἕως ἂν ἐξίκη  
καταβασμόν, ἔνθα Βυβλίνων ὀρῶν ἄπο  
ἴησι σεπτὸν Νεῖλος εὖποτον ῥέος.

οὗτός σ' ὁδώσει τὴν τρίγωνον ἐς χθόνα  
Νειῶτιν, οὗ δὴ τὴν μακρὰν ἀποικίαν,

815 Ἰοῖ, πέπρωται σοὶ τε καὶ τέκνοις κτίσαι.  
τῶνδ' εἴ τί σοι ψελλὸν τε καὶ δυσεύρετον,  
ἐπανδίπλαζε καὶ σαφῶς ἐκμάνθανε·  
σχολὴ δὲ πλείων ἢ θέλω πάρεστί μοι.

Χο. εἰ μὲν τι τῇδε λοιπὸν ἢ παρειμένον

820 ἔχεις γεγωνεῖν τῆς πολυφθόρου πλάνης,  
λέγ'· εἰ δὲ πάντ' εἴρηκας, ἡμῖν αὖ χάριν



δὸς ἦν πρὶν ἡτούμεσθα· μέμνησαι δέ που.  
 Πρ. τὸ πᾶν πορείας ἦδε τέρμ' ἀκήκοεν.  
 ὅπως δ' ἂν εἰδῇ μὴ μάτην κλύουσά μου,  
 825 ἃ πρὶν μολεῖν δεῦρ' ἐκμεμόχθηκεν φράσω,  
 τεκμήριον τοῦτ' αὐτὸ δοὺς μύθων ἐμῶν.  
 ὄχλον μὲν οὖν τὸν πλεῖστον ἐκλείψω λόγων,  
 πρὸς αὐτὸ δ' εἶμι τέρμα σῶν πλανημάτων.  
 ἐπεὶ γὰρ ἦλθες πρὸς Μολοσσὰ γάπεδα,  
 830 τὴν αἰπύνωτόν τ' ἄμφι Δωδώνην, ἵνα  
 μαντεῖα θᾶκός τ' ἐστὶ Θεσπρωτοῦ Διός,  
 τέρας τ' ἄπιστον, αἱ προσήγοροι δρῦες,  
 ὑφ' ὧν σὺ λαμπρῶς κοῦδέν αἰνικτηρίως  
 προσηγορεύθης ἢ Διὸς κλεινὴ δάμαρ  
 835 μέλλουσ' ἔσσεσθαι· τῶνδε προσσαίνει σέ τι;  
 ἐντεῦθεν οἰστρήσασα τὴν παρακτίαν  
 κέλευθον ἦξας πρὸς μέγαν κόλπον Ῥέας,  
 ἀφ' οὗ παλιμπλάγκτοισι χειμάζῃ δρόμοις·  
 χρόνον δὲ τὸν μέλλοντα πόντιος μυχός,  
 840 σαφῶς ἐπίστασ', Ἴόνιος κεκλήσεται,  
 τῆς σῆς πορείας μνήμα τοῖς πᾶσιν βροτοῖς.  
 σημεῖά σοι τάδ' ἐστὶ τῆς ἐμῆς φρενός,  
 ὥς δέρκεται πλέον τι τοῦ πεφασμένου.  
 τὰ λοιπὰ δ' ὑμῖν τῇδὲ τ' ἐς κοινὸν φράσω,  
 845 ἐς ταῦτόν ἐλθὼν τῶν πάλοι λόγων ἵχνος.  
 ἔστιν πόλις Κάνωβος ἐσχάτη χθονός,  
 Νείλου πρὸς αὐτῷ στόματι καὶ προσχώματι·  
 ἐνταῦθα δὴ σε Ζεὺς τίθησιν ἔμφρονα  
 ἐπαφῶν ἀταρβεῖ χειρὶ καὶ θιγὼν μόνον.  
 850 ἐπώνυμον δὲ τῶν Διὸς γεννημάτων  
 τέξεις κελαινὸν Ἑπαφον, ὃς καρπώσεται  
 ὄσπην πλατύρρους Νεῖλος ἀρδεύει χθόνα·  
 πέμπτη δ' ἀπ' αὐτοῦ γέννα πεντηκοντάπαις  
 πάλιν πρὸς Ἄργος οὐχ ἑκοῦσ' ἐλεύσεται  
 855 θηλύσπορος, φεύγουσα συγγενῇ γάμον  
 ἀνεψιῶν· οἱ δ' ἐπτοημένοι φρένας,  
 κίρκοι πελειῶν οὐ μακρὰν λελειμμένοι,  
 ἦξουσι θηρεύοντες οὐ θηρασίμους

γάμους, φθόνον δὲ σωμάτων ἔξει θεός·

860 Πελασγία δὲ δέξεται θηλυκτόνῳ

Ἄρει δαμέντων νυκτιφρουρήτῳ θράσει·

γυνὴ γὰρ ἄνδρ' ἕκαστον αἰῶνος στερεῖ,

δίθηκτον ἐν σφαγαῖσι βάψασα ξίφος·

τοιάδ' ἐπ' ἐχθροὺς ἐμοὺς ἔλθοι Κύπρις.

865 μίαν δὲ παίδων ἥμερος θέλξει τὸ μὴ

κτεῖναι σύνευνον, ἀλλ' ἀπαμβλυνθήσεται

γνώμην· δυοῖν δὲ θάτερον βουλήσεται,

κλύειν ἄναλκιν μᾶλλον ἢ μισαιφόνος·

αὕτη κατ' Ἄργος βασιλικὸν τέξει γένος.

870 μακροῦ λόγου δεῖ ταῦτ' ἐπεξελθεῖν τορῶς.

σποράς γε μὴν ἐκ τῆσδε φύσεται θρασὺς

τόξιοις κλεινός, ὃς πόνων ἐκ τῶνδ' ἐμέ

λύσει. τοιόνδε χρησμὸν ἡ παλαιγενὴς

μήτηρ ἐμοὶ διῆλθε Τιτανὶς Θέμις·

875 ὅπως δὲ χῶπη, ταῦτα δεῖ μακροῦ λόγου

εἰπεῖν, σύ τ' οὐδὲν ἐκμαθοῦσα κερδανεῖς.

Ιω. ἐλελεῦ, ἐλελεῦ,

ὑπὸ μ' αὖ σφάκελος καὶ φρενοπληγεῖς

μανίαι θάλπουσ', οἴστρου δ' ἄρδιν

880 χρίει μ' ἄπυρος·

κραδία δὲ φόβῳ φρένα λακτίζει,

τροχοδινεῖται δ' ὄμμαθ' ἐλίγδην,

ἔξω δὲ δρόμου φέρομαι λύσσης

πνεύματι μάργῳ, γλώσσης ἀκρατῆς·

885 θολεροὶ δὲ λόγοι παῖουσ' εἰκῇ

στυγνῆς πρὸς κύμασιν ἄτης.

Χο. ἦ σοφὸς ἦ σοφὸς ἦν [στρ. α.

ὃς πρῶτος ἐν γνώμα τόδ' ἐβάστασε καὶ γλώσ-

σα διεμυθολόγησεν,

890 ὥς τὸ κηδεῦσαι καθ' ἑαυτὸν ἀριστεύει μακρῶ,

καὶ μήτε τῶν πλούτῳ διαθρυπτομένων

μήτε τῶν γέννα μεγαλυνομένων

ὄντα χερνήταν ἐραστεῦσαι γάμων.

μήποτε μήποτε μ', ὦ [ἀντ. α.

895 Μοῖραι <μακραίωνες>, λεχέων Διὸς εὐνά-

τειραν ἴδοισθε πέλουσαν·  
μηδὲ πλαθειῖν γαμέτα τινὶ τῶν ἐξ οὐρανοῦ.  
ταρβῶ γὰρ ἄστεργάνορα παρθενίαν  
εἰσορῶσ' Ἰοῦς ἀμαλαπτομέναν  
900 δυσπλάνοις Ἦρας ἀλατείαις πόνων.  
ἐμοὶ δ' ὅτε μὲν ὀμαλὸς ὁ γάμος, [ἐπωδ.  
ἄφοβος· ὃν δὲ δέδια, μὴ  
κρεισσόνων [θεῶν] ἔρωσ ἀφυκτον  
ὄμμα προσδράκοι με.  
ἀπόλεμος ὃδε γ' ὁ πόλεμος, ἄπορα πόριμος· οὐδ'

905 ἔχω τίς ἂν γενοίμαν·  
τὰν Διὸς γὰρ οὐχ ὀρῶ  
μῆτιν ὅπα φύγοιμ' ἄν.  
Πρ. ἦ μὴν ἔτι Ζεὺς, καίπερ αὐθάδη φρονῶν,  
ἔσται ταπεινός, οἶον ἐξαρτύεται  
γάμον γαμεῖν, ὃς αὐτὸν ἐκ τυραννίδος  
910 θρόνων τ' αἶστον ἐκβαλεῖ πατρὸς δ' ἄρᾳ  
Κρόνου τότ' ἤδη παντελῶς κρανθήσεται,  
ἦν ἐκπίτνων ἡρᾶτο δηναίων θρόνων.  
τοιῶνδε μόχθων ἐκτροπὴν οὐδεὶς θεῶν  
δύναιτ' ἂν αὐτῷ πλὴν ἐμοῦ δεῖξαι σαφῶς.

915 ἐγὼ τάδ' οἶδα χῶ' τρόπῳ. πρὸς ταῦτα νῦν  
θαρσῶν καθήσθω τοῖς πεδαρσίοις κτύποις  
πιστός, τινάσσω τ' ἐν χεροῖν πύρπνουν βέλος.  
οὐδὲν γὰρ αὐτῷ ταῦτ' ἐπαρκέσει τὸ μὴ οὐ  
πεσεῖν ἀτίμως πτώματ' οὐκ ἀνασχετά·

920 τοῖον παλαιστὴν νῦν παρασκευάζεται  
ἐπ' αὐτὸς αὐτῷ, δυσμαχώτατον τέρας·  
ὃς δὴ κεραυνοῦ κρεῖσσον' εὐρήσει φλόγα,  
βροντῆς θ' ὑπερβάλλοντα καρτερὸν κτύπον,  
θαλασσίαν τε γῆς τινάκτειραν νόσον,  
925 τρίαῖναν αἰχμὴν τὴν Ποσειδῶνος, σκεδᾷ.  
πταίσας δὲ τῷδε πρὸς κακῷ μαθήσεται  
ὅσον τό τ' ἄρχειν καὶ τὸ δουλεύειν δίχα.

Χο. σύ θην ἂ χρήζεις, ταῦτ' ἐπιγλωσσᾷ Διός.  
Πρ. ἅπερ τελεῖται, πρὸς δ' ἂ βούλομαι λέγω.

930 Χο. καὶ προσδοκᾷν χρὴ δεσπόσειν Ζηνός τινα;

Πρ. καὶ τῶνδ' ἔξει δυσλοφωτέρους πόνους.  
Χο. πῶς οὐχὶ ταρβεῖς τοιάδ' ἐκρίπτων ἔπη;  
Πρ. τί δ' ἂν φοβοίμην ὃ θανεῖν οὐ μόνον;  
Χο. ἀλλ' ἄθλον ἂν σοι τοῦδ' ἔτ' ἀλγίω πόροι.  
935 Πρ. ὁ δ' οὖν ποεῖτω· πάντα προσδοκητὰ μοι.  
Χο. οἱ προσκυνοῦντες τὴν Ἀδράστειαν σοφοί.  
Πρ. σέβου, προσεύχου, θῶπτε τὸν κρατοῦντ' αἰεὶ.  
ἐμοὶ δ' ἔλασσον Ζηνὸς ἢ μηδὲν μέλει.  
δράτω, κρατεῖτω τόνδε τὸν βραχὺν χρόνον  
940 ὅπως θέλει· δαρὸν γὰρ οὐκ ἄρξει θεοῖς.  
ἀλλ' εἰσορῶ γὰρ τόνδε τὸν Διὸς τρόχιν,  
τὸν τοῦ τυράννου τοῦ νέου διάκονον·  
πάντως τι καινὸν ἀγγελῶν ἐλήλυθεν.

### ΕΡΜΗΣ

σὲ τὸν σοφιστὴν, τὸν πικρῶς ὑπέρπικρον,  
945 τὸν ἐξαμαρτόντ' εἰς θεοὺς ἐφημέροις  
πορόντα τιμάς, τὸν πυρὸς κλέπτην λέγω·  
πατὴρ ἄνωγέ σ' οὔστινας κομπεῖς γάμους  
αὐδᾶν, πρὸς ὧν ἐκεῖνος ἐκπίπτει κράτους·  
καὶ ταῦτα μέντοι μηδὲν αἰνικτηρίως,  
950 ἀλλ' αὐθ' ἕκαστα φράζε· μηδέ μοι διπλᾶς  
ὁδοὺς, Προμηθεῦ, προσβάλλης· ὀρᾷς δ' ὅτι  
Ζεὺς τοῖς τοιούτοις οὐχὶ μαλθακίζεται.  
Πρ. σεμνόστομός γε καὶ φρονήματος πλέως  
ὁ μῦθός ἐστιν, ὡς θεῶν ὑπηρέτου.  
955 νέον νέοι κρατεῖτε καὶ δοκεῖτε δὴ  
ναῖειν ἀπενθὴ πέργαμ'· οὐκ ἐκ τῶνδ' ἐγὼ  
δισσοὺς τυράννους ἐκπεσόντας ἠσθόμην;  
τρίτον δὲ τὸν νῦν κοιρανοῦντ' ἐπόψομαι  
αἰσχιστα καὶ τάχιστα. μή τί σοι δοκῶ  
960 ταρβεῖν ὑποπτήσσειν τε τοὺς νέους θεοῦς;  
πολλοῦ γε καὶ τοῦ παντὸς ἐλλείπω. σὺ δὲ  
κέλευθον ἥνπερ ἦλθες ἐγκόνει πάλιν·  
πέυση γὰρ οὐδὲν ὧν ἀνιστορεῖς ἐμέ.  
Ερ. τοιοῖσδε μέντοι καὶ πρὶν αὐθαδίσμασιν  
965 ἐς τάσδε σαυτὸν πημονὰς καθώρμισας.

Πρ. τῆς σῆς λατρείας τὴν ἐμὴν δυσπραξίαν,  
σαφῶς ἐπίστασ', οὐκ ἂν ἀλλάξαιμ' ἐγώ.

Ερ. κρεῖσσον γὰρ οἶμαι τῇδε λατρεύειν πέτρα  
ἢ πατρὶ φῦναι Ζηνὶ πιστὸν ἄγγελον;

970 Πρ. οὕτως ὑβρίζειν τοὺς ὑβρίζοντας χρεών.

Ερ. χλιδᾶν ἔοικας τοῖς παροῦσι πράγμασιν.

Πρ. χλιδῶ; χλιδῶντας ὧδε τοὺς ἐμοὺς ἐγὼ  
ἐχθροὺς ἴδοιμ'· καὶ σὲ δ' ἐν τούτοις λέγω.

Ερ. ἦ κάμῃ γάρ τι συμφοραῖς ἐπαιτιᾷ;

975 Πρ. ἀπλῶ λόγῳ τοὺς πάντας ἐχθαίρω θεοῦς,  
ὅσοι παθόντες εὖ κακοῦσί μ' ἐκδίκως.

Ερ. κλύω σ' ἐγὼ μεμνηνός' οὐ σμικρὰν νόσον.

Πρ. νοσοῖμ' ἄν, εἰ νόσημα τοὺς ἐχθροὺς στυγεῖν.

Ερ. εἴης φορητὸς οὐκ ἂν, εἰ πράσσοις καλῶς.

980 Πρ. ὦμοι.

Ερ. <ὦμοι> τότε Ζεὺς τοῦπος οὐκ ἐπίσταται.

Πρ. ἀλλ' ἐκιδιδάσκει πάνθ' ὁ γηράσκων χρόνος.

Ερ. καὶ μὴν σύ γ' οὐπω σωφρονεῖν ἐπίστασαι.

Πρ. σὲ γὰρ προσηύδων οὐκ ἂν ὄνθ' ὑπηρέτην.

Ερ. ἐρεῖν ἔοικας οὐδὲν ὦν χρήζει πατήρ.

985 Πρ. καὶ μὴν ὀφείλων γ' ἂν τίνοιμ' αὐτῷ χάριν.

Ερ. ἐκερτόμησας δῆθ' ὥστε παῖδά με.

Πρ. οὐ γὰρ σὺ παῖς τε κάτι τοῦδ' ἀνούστερος,

εἰ προσδοκᾷς ἐμοῦ τι πεύσεσθαι πάρα;

οὐκ ἔστιν αἵκισμ' οὐδὲ μηχανήμ' ὅτ'ω

990 προτρέψεται με Ζεὺς γεγωνῆσαι τάδε,

πρὶν ἂν χαλασθῇ δεσμὰ λυμαντήρια.

πρὸς ταῦτα ρίπτέσθω μὲν αἰθαλοῦσσα φλόξ,

λευκοπτέρῳ δὲ νιφάδι καὶ βροντήμασι

χθονίοις κυκάτω πάντα καὶ ταρασσέτω·

995 γνάμψει γὰρ οὐδὲν τῶνδ' ἐμ' ὥστε καὶ φράσαι

πρὸς οὗ χρεών νιν ἐκπεσεῖν τυραννίδος.

Ερ. ὄρα νυν εἴ σοι ταῦτ' ἄρωγὰ φαίνεται.

Πρ. ὥπται πάλαι δὴ καὶ βεβούλευται τάδε.

Ερ. τόλμησον, ὧ μάταιε, τόλμησόν ποτε

1000 πρὸς τὰς παρούσας πημονὰς ὀρθῶς φρονεῖν.

Πρ. ὀχλεῖς μάτην με κῦμ' ὅπως παρηγορῶν.

εἰσελθέτω σε μήποθ' ὥς ἐγὼ Διὸς  
γνώμην φοβηθεῖς θηλύνους γενήσομαι,  
καὶ λιπαρήσω τὸν μέγα στυγούμενον  
1005 γυναικομίμοις ὑπτιάσμασιν χερῶν  
λῦσαί με δεσμῶν τῶνδε· τοῦ παντὸς δέω.  
Ἐρ. λέγων ἔοικα πολλὰ καὶ μάτην ἐρεῖν·  
τέγγη γὰρ οὐδὲν οὐδὲ μαλθάσση λιταῖς  
ἐμαῖς· δακῶν δὲ στόμιον ὥς νεοζυγῆς  
1010 πῶλος βιάζῃ καὶ πρὸς ἡνίας μάχῃ.  
ἀτὰρ σφοδρύνῃ γ' ἄσθενεῖ σοφίσματι.  
αὐθαδία γὰρ τῷ φρονοῦντι μὴ καλῶς  
αὐτὴ καθ' αὐτὴν οὐδενὸς μεῖζον σθένει.  
σκέψαι δ', ἐὰν μὴ τοῖς ἐμοῖς πεισθῇς λόγοις,  
1015 οἷός σε χειμῶν καὶ κακῶν τρικυμία  
ἔπεισ' ἄφυκτος· πρῶτα μὲν γὰρ ὀκρίδα  
φάραγγα βροντῇ καὶ κεραυνία φλογὶ  
πατὴρ σπαράξει τήνδε, καὶ κρύψει δέμας  
τὸ σόν, πετραία δ' ἀγκάλη σε βαστάσει.  
1020 μακρὸν δὲ μῆκος ἐκτελευτήσας χρόνου  
ἄψορρον ἥξεις εἰς φάος· Διὸς δέ σοι  
πτηνὸς κύων, δαφοινὸς αἰετός, λάβρως  
διαρταμήσει σώματος μέγα ράκος,  
ἄκκλητος ἔρπων δαιταλεὺς πανήμερος,  
1025 κελαινόβρωτον δ' ἦπαρ ἐκθοινήσεται.  
τοιοῦδε μόχθου τέρμα μὴ τι προσδόκα,  
πρὶν ἂν θεῶν τις διάδοχος τῶν σῶν πόνων  
φανῇ, θελήσῃ τ' εἰς ἀναύγητον μολεῖν  
Ἄϊδην κνεφαῖά τ' ἀμφὶ Ταρτάρου βάθῃ.  
1030 πρὸς ταῦτα βούλευ'· ὥς ὅδ' οὐ πεπλασμένος  
ὁ κόμπος, ἀλλὰ καὶ λίαν εἰρημένος·  
ψευδηγορεῖν γὰρ οὐκ ἐπίσταται στόμα  
τὸ Δῖον, ἀλλὰ πᾶν ἔπος τελεῖ. σὺ δὲ  
πάπταινε καὶ φρόντιζε, μὴδ' αὐθαδίαν  
1035 εὐβουλίας ἀμείνον' ἡγήσῃ ποτέ.  
Χο. ἡμῖν μὲν Ἑρμῆς οὐκ ἄκαιρα φαίνεται  
λέγειν· ἄνωγε γὰρ σε τὴν αὐθαδίαν  
μεθέντ' ἐρευνᾶν τὴν σοφὴν εὐβουλίαν.

πιθοῦ· σοφῶ γὰρ αἰσχροὺς ἐξαμαρτάνειν.

1040 Πρ. εἰδότι τοί μοι τάσδ' ἀγγελίας

ὅδ' ἐθώυξεν, πάσχειν δὲ κακῶς

ἐχθρὸν ὑπ' ἐχθρῶν οὐδὲν ἀεικές.

πρὸς ταῦτ' ἐπ' ἐμοὶ ῥιπτέσθω μὲν

πυρὸς ἀμφήκης βόστρυχος, αἰθήρ δ'

1045 ἐρεθιζέσθω βροντῇ σφακέλω τ'

ἀγρίων ἀνέμων· χθόνα δ' ἐκ πυθμένων

αὐταῖς ῥίζαις πνεῦμα κραδαῖνοι,

κῦμα δὲ πόντου τραχεῖ ῥοθίῳ

συγχώσειεν τῶν οὐρανίων

1050 ἄστρον διόδου, εἷς τε κελαινὸν

Τάρταρον ἄρδην ῥίψει δέμας

τοῦμὸν ἀνάγκης στερραῖς δίναις·

πάντως ἐμέ γ' οὐ θανατώσει.

Ερ. τοιάδε μέντοι τῶν φρενοπλήκτων

1055 βουλευμάτων ἔπη τ' ἔστιν ἀκοῦσαι.

τί γὰρ ἐλλείπει μὴ <οὐ> παραπαίειν

ἢ τοῦδ' εὐχή; τί χαλᾷ μανιῶν;

ἀλλ' οὖν ὑμεῖς γ' αἱ πημοσύναις

συγκάμνουσαι ταῖς τοῦδε τόπων

1060 μετὰ ποι χωρεῖτ' ἐκ τῶνδε θοῶς,

μὴ φρένας ὑμῶν ἡλιθίωσιν

βροντῆς μύκημ' ἀτέραμνον.

Χο. ἄλλο τι φώνει καὶ παραμυθοῦ μ'

ὅ τι καὶ πείσεις· οὐ γὰρ δὴ που

1065 τοῦτό γε τλητὸν παρέσυρας ἔπος.

πῶς με κελεύεις κακότητ' ἀσκεῖν;

μετὰ τοῦδ' ὅ τι χρή πάσχειν ἐθέλω·

τοὺς προδότας γὰρ μισεῖν ἔμαθον,

κοῦκ ἔστι νόσος

1070 τῆσδ' ἦντιν' ἀπέπτυσα μᾶλλον.

Ερ. ἀλλ' οὖν μέμνησθ' ἀγὼ προλέγω,

μηδὲ πρὸς ἄτης θηραθεῖσαι

μέμνησθε τύχην, μηδέ ποτ' εἴπηθ'

ὥς Ζεὺς ὑμᾶς εἰς ἀπρόοπτον

1075 πῆμ' εἰσέβαλεν· μὴ δῆτ', αὐταὶ δ'

ὕμᾱς αὐτάς. εἰδυῖαι γὰρ  
κοῦκ ἐξαίφνης οὐδὲ λαθραίως  
εἰς ἀπέρατον δίκτυον ἄτης  
ἐμπλεχθήσεσθ' ὑπ' ἀνοίας.

1080 Πρ. καὶ μὴν ἔργῳ κοῦκέτι μύθῳ  
χθὼν σεσάλευται.

βρυχία δ' ἡχὼ παραμυκᾶται  
βροντῆς, ἔλικες δ' ἐκλάμπουσι  
στεροπῆς ζάφυροι, στρόμβοι δὲ κόνιν

1085 εἰλίσσουσιν· σκιρτᾷ δ' ἀνέμων  
πνεύματα πάντων εἰς ἄλληλα  
στάσιν ἀντίπνουν [ἀποδεικνύμενα]·  
ξυντετάρακται δ' αἰθὴρ πόντῳ.

τοιάδ' ἐπ' ἐμοὶ ῥιπὴ Διόθεν  
1090 τεύχουσα φόβον στείχει φανερώς.

ὦ μητρὸς ἐμῆς σέβας, ὦ πάντων  
αἰθὴρ κοινὸν φάος εἰλίσσων,  
ἐσορᾷς ὥς ἔκδικα πάσχω.



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ΩΡΕΙΘΥΙΑ

## ΑΘΑΜΑΣ

fr. 1

τὸν μὲν τρίπους ἐδέξατ' οἰκεῖος () λέβης  
αἰεὶ φυλάσσων τὴν ὑπὲρ πυρὸς στάσιν

fr. 2

χαλκείοισιν ἐξαστῆρες χειρούμενοι()

fr. 2 a

τρίπουν λέβητα

fr. 3

ἀήτους (=μεγάλας)

fr. 4

ἀπαρτί

fr. 4 a

κ.ρανος ()

# ΑΙΓΥΠΤΙΟΙ

fr. 5

Ζαγρεύς (=Πλούτων)

## ΑΙΤΝ(ΑΙ)ΑΙ

fr. 6

A. τί δῆτ' ἐπ' αὐτοῖς ὄνομα θήσονται βροτοί;

B. σεμνοὺς Παλικοὺς Ζεὺς ἐφίεται καλεῖν.

A. ἧ καὶ Παλικῶν εὐλόγως μένει φάτις;

B. πάλιν γὰρ ἵκουσ' ἐκ σκότου τόδ' εἰς φάος.

fr. 8

πολυηλάκατοι (sc. fluvii)

fr. 9

αἱμοί

fr. 10

κρείσσονες (i.e. οἱ θεοί)

# ΑΛΚΜΗΝΗ

fr. 12

ἀποστάς (=φυγών)

## ΑΜΥΜΩΝΗ ΣΑΤΥΡΙΚΗ

fr. 13

σοὶ μὲν γαμεῖσθαι μὀρσιμον, γαμεῖν δ' ἐμοί

fr. 14

κᾶγωγε τὰς σὰς βακκάρεις τε καὶ μύρα

fr. 14

θρόσκων κνώδαλα

## ΑΡΓΕΙΟΙ

fr. 16

καὶ παλτὰ κάγκυλητὰ καὶ χλῆδον βελῶν

fr. 17

Καπανεύς μοι καταλείπεται λοιποῖς†

ἃ κεραυνὸς ἄρθρων ἐνηλυσίων ἀπέλειπεν

fr. 18

ἀπόσκημμα



## ΑΡΓΩ

fr. 20

†(ποῦ) ἔνεστιν† Ἀργοῦς ἱερὸν αὐδῆεν ξύλον

fr. 21

Ἰφους ( Τῖφους)

## ΒΑΚΧΑΙ

fr. 22

τό τοι κακὸν ποδῶκες ἔρχεται βροτοῖς  
καὶ τὰμπλάκημα τῷ περῶντι τὴν θέμιν

## ΒΑΣΣΑΡΑΙ veI ΒΑΣΣΑΡΙΔΕΣ

fr. 23

ὁ ταῦρος δ' ἔοικεν κυρίξειν· τίν' ἀρχὰν ()

\*\*\*

φθάσαντος δ' ἐπ' ἔργοις προπηδήσεται νιν ()

fr. 23 a

Παγγαίου γὰρ ἀργυρήλατον

πρῶν' ἦες τὸ τῆς ἀστραπῆς ἥπευκᾶεν σέλας

fr. 24

σκάρφει παλαιῷ κάπιβωμίῳ ψόλῳ

fr. 25

εἰλλόμενον

## ΓΛΑΥΚΟΙ

fr. 25 a

καλοῖσι λουτροῖς ἐκλέλουμαι†δέμας  
εἰς ὑψίκρημον Ἰμέραν δ' ἀφικόμην ()

fr. 25 b

Πᾶνες duo, alter Iovis, alter Saturni filius

## ΓΛΑΥΚΟΣ ΠΟΝΤΙΟΣ

fr. 25 c

Εὐριπος

fr. 25 d

.[ ] .σαλ...[

φοιτ[ ] δειπ.[

ἐνισπ[ ] ὦν τισσ[

στησον[ ] .[.] μαπρο[

οὐγα[ ] .πεσουδ[

ἀνδρ[ ] ραιων..[

ΧΟ. [ ] πογγ..[

[ ] ησ[

[ ] .ε[

<sup>10</sup> [

]ουθ' ἵππ[

[.] τη.[

...

fr. 25 e

[ ] αὐτα μωρο[

[ ] τιν η θυέλ[λα

[ ] υ παύρουσ[

[ ] ν μὲν ἴσθι σ[

[.] νδετ' ἐστι.[.] σ.ς ὁμμ[α

ἀ]μβλυώσ<ς>ων οὐδὲ μαπαν[

[ ] σα δεῖμα καὶ περισπερ.[

[ ] .ς ἄγραυλός τ' εἰμὶ κάπιχ[ωρι

[ ] θ]αμίζων τῇδε Χαλκίδ.[

<sup>10</sup> Μεσς]απίου τ' ἄφυλλον ὑψηλο[

[ ] ]ναπι...βο.σιφορ[

[ ] ]εν κατεῖδον θαῦμα.[

Εὐβοΐδα καμπὴν ἀμφὶ Κηναίου Διὸς

ἀκτὴν κατ' αὐτὸν τύμβον ἀθλίου Λίχα

<sup>15</sup> [ ] ντ' ἀπερ τέθριππον [

...

fr. 26

ἀνθρωποειδὲς θηρίον ὕδατι συζῶν ()  
(de Glauco e mari emergente)

fr. 27

δαῦλος δ' ὑπήνη καὶ γενειάδος πυθμὴν  
(i.e. barba Glauci Anthedonii)

fr. 28

ὁ τὴν αἰζῶν ἄφθιτον πόαν φαγών

fr. 29

καὶ γεύομαί πως τῆς αἰζώου πόας

fr. 31

κᾶπειτ' Ἀθήνας Διάδας παρεκπερῶν

fr. 32

κόγχοι, μύες κῶστρεια

# ΓΛΑΥΚΟΣ ΠΟΤΝΙΕΥΣ

fr. 36

x ]ης ελων ἵπποις[ι]ν..[  
     ]ω γένοιτο καισεπευ..[.].[  
 x ]ξιας ἑκατι πρωτο...[.].[  
 x ]εν κελεύθῳ ξυμβολο[  
     εὐροδίαγ μὲν ....  
     πρῶτον ἀπὸ στόματος χέομεν  
     ]ρονω[

...

fr. 36 a

] δνόφος πο[  
 ]γεινουσιναια[  
 ]σ ἄτερθενω[  
 ]νευμασειπ.[  
 ]...ησασ..[

5 ...

ἔδοξε γὰρ [  
 ἔχων στεφ[  
 ἱππ.υς κυν[  
 κ[...].τ.[  
 ....]γγικα[  
 το[.]ανδιπ[  
 [   ]οι[

...

fr. 36 b, 2 , col1 .

...

[]v

[]

[]v

[]

5 []

[]

[]

[]

[ ]ν μελάθρων  
[ ]φάσματα  
[ ] κατὰ νοῦν  
[ ].  
[ ]ξόμενοι  
[ ]μεθ' ἡμεῖς

...

fr. 36 b, 2 , col2 .

...

[ ].[  
οδ[.]ξ[  
τελο[  
έλκε.[  
5 ..οιθ[  
κᾶγω π[  
και τις μαγ.[  
παίειν κατ[  
γύναι τιτη[  
10 Γλαῦκον σ[  
καμπαισ[  
καὶ λοισθι[  
νίκης ἄρεσ[  
.[.]δ' ἄνδρος [  
15 [ ]ν.[.]αγων[  
[ ]..[

...

fr. 36 b, 3

...

— ]νον ὄντα ..[  
— ].τι γὰρ τὸ λοι.[  
[ ].ν ὁδᾶξ δα.[  
[ ].ς χαλινο.[  
5 ]ει· φέρει δε[  
[ ].αρ.ο πλήξας .[  
]μησε προ[ς]δεδορκ.[  
— ] ἀγῶνος δ.λον[.]σ.[  
— ]ακεῖσθα[ι] κ([.)).ρος εἰπο[



10 [ ].φρόνως ἐκρινετ[  
[ ].ε.ω θυτ[ῆ]ρι συνπ[.]ο[  
πρ]οστατηρ[ίω]ισιν ω[.]νϔ[  
[ ]φ[.].νη[  
[ ]ρου.υ[  
15 [ ]ν.[  
[ ].[

...

fr. 36 b, 4

...

[ ].ισέβη  
[ ]αθοις λα[  
[ ].ηλάτην  
[ ]ειν[

...

fr. 36 b, 5

[ε]ὐκλειαστ[  
[ ].ει βίω  
[ ]ξένοις  
[ ]σξιεταί  
5 [ ].[

...

fr. 36 b, 6

...

οπ[  
θε[  
οι[  
.[

...

fr. 36 b, 7

ἀλλ' οὕτις ἐν [χέ]ρσοισι κω.[  
ἀλλ' ἐν θαλά[ς]ση δεινὸς α.[  
οἶον τὸ χρῆμα τοῦτ' ἐ[.].[  
ὅπως ορειο.των.θα[  
πόθεν γὰρ [  
φυσαι γὰρ εικ[  
κάμοιγεναν[

..]δρους γ' ἰχν[  
...]ουρε[.]..[

...

fr. 36 b, 8

...

[ ] .ιν[  
[ ] .ει[  
ἐἰ δ' ἐσθλὸν ω[  
τ]έλειον α[  
..μητανα[  
ξυνμαρτυ[  
ἔστιν γὰρ ημ[  
ἀλλ[.]..καιλ[

[ ] .δε[  
10 [ ] [  
.[.] [  
ν.[  
πλε[  
ουρα[  
15 ναίεις εν[.]..[  
πιθανὰς δ.[  
Ζηνὸς ἄγγελε[

fr. 36 b, 9

...

[ ]ων[  
[ ]ξετ[  
[ ] .υ.[  
[ ] .ρ[ ]...[  
5 [ ] .δε[.....]ωχ[  
[ ]α ποντίας ἀλὸς [

fr. 37

ἀγὼν γὰρ ἄνδρας οὐ μένει λελειμμένους

fr. 38

ἐφ' ἄρματος γὰρ ἄρμα καὶ νεκρῷ νεκρός,  
ἵπποι δ' ἐφ' ἵπποις ἦσαν ἐμπεφυρμένοι

fr. 39

εἶλκον <δ'> ἄνω λυκηδόν, ὥστε διπλοοί

λύκοι νεβρὸν φέρουσιν ἀμφὶ μασχάλαις

fr. 40

εὐφήμοις γόοις

fr. 40 a

†ξιφίρου†λιμήν

fr. 41

ἀμφίσωπον

fr. 41 a

δαννὸς δὲ [

fr. 42

ἴτηλον

fr. 42 a

χαιμαιπετῶς

## ΔΑΝΑΙΔΕΣ

fr. 43

κᾶπειτα δ' εὕτε λαμπρὸν ἡλίου φάος  
ἔως ἐγείρη, πρευμανεῖς τοὺς νυμφίους  
νόμοισι θέντων σὺν κόροις τε καὶ κόραις

fr. 44

ΑΦΡΟΔΙΤΗ· ἐρᾷ μὲν ἀγνὸς οὐρανὸς τρῶσαι χθόνα,  
ἔρως δὲ γαῖαν λαμβάνει γάμου τυχεῖν·  
ὄμβρος δ' ἀπ' εὐνάεντος οὐρανοῦ πεσὼν  
ἔκυσε γαῖαν· ἡ δὲ τίκτεται βροτοῖς

    5 μῆλων τε βοσκὰς καὶ βίον Δημήτριον  
δένδρων τ' ὀπώραν· ἐκ νοτίζοντος γάμου  
τελειθ' ὅσ' ἔστι· τῶν δ' ἐγὼ παραίτιος

fr. 45

καθαίρομαι γῆρας

## ΔΙΚΤΥΟΥΛΟΙ <ΣΑΤΥΡΟΙ>

fr. 46 a

...

A. ξυνῆκ[ας ;

B. ξυνῆκα...[

A. τί σοι φυλάσσω [ ;

B. εἴ που θαλάσσης [

A. ἄσημα· λειὸς πόν[τος

B. δέρκου νυν ἐς κευ[θμῶνα

A. καὶ δὴ δέδορκα τῷδε.[

ἔα·

τί φῶ τόδ' εἶναι; πότερα .[

φάλαιναν ἢ ζύγαιναν ἢ κ.[

    10 ἄναξ Πόσειδον Ζεῦ τ' ἐνά[λιε

[δ]ῶρον θαλάσσης πεμπετ[

..σοι θαλάσσης δίκτυον δ[

[π]εφυκί[ω]ται δ' ὥστε μ' ἄγνο.[

[ ]εναιμονη.....εγ[

15 [    ].ε.ων νησαιος...[  
 [    ] ἐστι τοῦργον οὐ χωρεῖ πρόσω  
 [    β]οὴν ἴστημι τοῖσδ' ἰύγμασιν  
 [    ]πάντες γεωργοὶ δεῦτε κάμπελοσκάφοι  
 [    ]ε ποιμήν τ' εἴ τίς ἐστ[ ' ἐ]γγχώριος  
 20 [    ]οι τε καὶ μα[ρ]{ε}[ιλ]ευτῶν ἔθνος  
 [    ] ἐναντιωτάτης  
 fr. 46 b

...  
 ]δ' ἄλγος ε[  
 ]ν Δίκτυνο[  
 ]αντεσωλ[  
 [ ]πολεμιο[  
 5 [ ]νομμα.[  
 [ ]και ποταιν[  
 [    ]υ καλωσ[  
 [    ].ανυπ.[  
 πρ]έσβυσ.[  
 10 [    ]σιν εμπ[  
 [    ]ς δαπα.[  
 [    ].[

...  
 fr. 46 c

...  
 [    ]α[  
 [    ]ξ[  
 [    ]ησ[....]μι[..].ο.[  
 [    ].σδ[.] χώρας ποντ[ίας  
 5 π]άντες τ' ἀγρῶσται κα[ι ~ ~ ~ ~  
 βοηδρομεῖτε κ[.]ν[  
 ζ]ε[ι]ρᾶς δὲ μὴ μεθῇ[σθε  
 [    ]....γα[

...  
 fr. 47  
 δικτύου δ' εὐήτρια  
 fr. 47 a

765 <ΣΙ.> ]..[.]αν καὶ θεοὺς μαρτύρομαι

[ ] παντὶ κηρύσσω στρατῷ  
 [ ] παντάπασι ...φθαρης  
 [ ] οὔσα πρόξενόν θ' ἅμα  
 [ ] ..ου με καὶ προπράκτορα  
 770 [ ] ..ε μαῖαν ὥς γερασμίαν  
 [ ] ..ηπίοις προσφθέγμασιν  
 [ ] ...[.]...[.]σ ἐν χρόνῳ μενει  
 <ΔΑ.> [ ] ... καὶ γενέθλιοι θεοί  
 [ ] ..ας τάσδε μοι πόνων τιθεις  
 775 [ ] οἷσδε κνωδάλοις με δώσετε  
 [ ] ...γοισι λυμανθήσομαι  
 αἰχ]μάλωτος ο.σα.ω κακά  
 [ ] .αιγοῦν ἀγχόνην ἄρ' ἄψομαι  
 [ ] ας τεμοῦσα κωλυτήριον  
 780 [ ] ως μὴ ποντίση τις αὖ πάλιν  
 [ ] της ἢ πατήρ· δέδοικα γάρ  
 [ ] πεμπ' ἀρωγόν, εἰ δοκεῖ, τιγα  
 [ ] εἶχες αἰτίας τῆς μείζονος  
 [ ] ν δὲ πᾶσαν ἐξέτεισ' ἐγὼ  
 785 [ ] εὔ σ' ἔλεξα. πάντ' ἔχει[ς] λόγον.  
 <ΣΙ.> [ ] . γελᾷ μου προσορῶν  
 [ ] .. ὁ μικκὸς λιπαρὸν  
 μ]ιλτ[ό]πρεπτον φαλακρὸν  
 [ ] ειε[.]παπας τις ἀρεσ-  
 790 [ ] ωσ[.]...ποικιλονω  
 [ ] .  
 [ ] ...λαισμοι  
 [ ] ..ιδερκη  
 795 [ ] ποσθοφιλῆς ὁ νεοσσὸς  
 [ ] ε.κόμενος  
 [ ] σιον  
 [ ] υται  
 εἰ μή σε χαίρω .[  
 800 ὅλοιτο Δίκτυς κρ[  
 τῆσδέ μ' ἄγρας μ[  
 ὧ φίντων, ἴθι δε[ῦρο στρ.  
 θάρσει δὴ· τί κινύρη[ι];

805 δεῦρ' ἐς παῖδας ἴωμεν ως.[

ἔξῃ παιδοτρόφους ἐμά[ς,  
ὦ φίλος, χέρας εὐμενής,  
τέρψη δ' ἔκτισι κα[ὶ] νεβροῖς  
ὕστρίχων τ' ὀβρίχοις[ι]

810 κοιμήσῃ δὲ τρίτος ξὺν  
μητρὶ [καὶ π]ατρὶ τῷδε.  
ὁ πάπα[ς δ]ὲ παρέξει ἀντ.  
τῷ μικκῷ[ι] τὰ γελ[οῖ]α  
καὶ τροφὰς ἀνόσους, ὅπως π[

815 ἀλδων αὐτὸς ε....[.]...[

χαλᾶ νεβροφον.[.]ποδ[  
μάρπτων θήρας ἄνευ δ[  
θῶσθαι μητρὶ παρέξεισ  
κ]ηδεστῶν τρόπον οἷσιν

820 [.]ντροπος πελατεύσεις.  
ἀλλ' ] εἶα, φίλοι, στείχωμεν ὅπως an  
γ]άμον ὀρμαίνωμεν, ἐπεὶ τέλος  
καιρὸς ἀναυδος τάδ' ἐπαινεῖ.  
καὶ τήνδ' [ἐ]σορῶ νύμφην ἥ[δ]ῃ

825 πάνυ βουλομένην τῆς ἡμετέρας  
φιλότητος ἄδην κορέσασθαι.  
καὶ θαῦμ' οὐδέν· πολὺς ἦν αὐτῇ  
χρόνος ὃν χήρα κατὰ ναῦν ὕφαλος  
τείρετο· νῦν δ' οὔν

830 ἐ]σορῶσ' ἥβην τὴν ἡμετέραν  
... ]ει γάνυται νυμφ[ί]ον [ο]ῖον  
... ]σιν λαμπραῖς τῆς Ἀ[φ]ροδίτης  
fr. 47 b

...

[ ] Σέριφον [  
[ ]β[.]ητ..[  
[ ]ος δεδορκ..[  
[ ]παιδα καὶ γέρ[οντ  
5 [ ]φου.[.].[.].[  
[ ]ευσ.[  
[ ]τη.[

[ ].[.]ο[

[ ]το[

...

fr. 47 c

...

[ ]οσπαρ[

[ ]..δεχρωμ[

[ ]ατων ου̐ ξυγ[

[ ]νεστηδη[

[ ]..[... ]ν[

[ ]..[

...



## ΕΛΕΥΣΙΝΙΟΙ

fr. 53 a

(ἐπὶ τῶν πρὸ τῆς Καδμεΐας νεκρῶν τῶν πρὸς τὴν ταφὴν ἐτοίμως  
ἐχόντων)

ὥργα τὸ πρᾶγμα· διεμύδαιν' ἤδη νέκυς

fr. 54

ἀοζήσω

## ΕΠΙΓΟΝΟΙ

fr. 55

λοιβὰς Διὸς μὲν πρῶτον ὠραίου γάμου  
Ἦρας τε

\*\*\*

τὴν δευτέραν γε κρᾶσιν ἥρωσιν νέμω

\*\*\*

τρίτον Διὸς σωτῆρος εὐκταίαν λίβα

fr. 56

τιμαλφῆς (ἐπὶ τοῦ ἐντίμου)

## ΗΔΩΝΟΙ

fr. 57

σεμνᾶς Κοτυτοῦς ὄργι' ἔχοντες an

\*\*\*

ὁ μὲν ἐν χερσὶν

βόμβυκας ἔχων, τὸρνου κάματον,

δακτυλόδικτον πίμπλησι μέλος,

μανίας ἐπαγωγὸν ὁμοκλάν,

ὁ δὲ χαλκοδέτοις κοτύλαις ὀτοβεῖ

\*\*\*

ψαλμὸς δ' ἀλαλάζει·

ταυρόφθογγοι δ' ὑπομυκῶνταιί

ποθεν ἐξ ἀφανοῦς φοβεροὶ μῆμοι,

10 τυπάνου δ' εἰκῶν, ὥσθ' ὑπογαίου

βροντῆς, φέρεται βαρυταρβῆς

fr. 58

ἐνθουσιᾶ δὴ δῶμα, βακχεύει στέγη

fr. 59

ὅστις χιτῶνας βασσάρας τε Λυδίας

ἔχει ποδήρεις

fr. 60

τίς ποτ' ἔσθ' ὁ μουσόμαντις †ἄλλος ἀβρατοῦς ὃν σθένει†

fr. 61

135 ΛΥΚ. (ad Bacchum captivum)·

ποδαπὸς ὁ γύννις; τίς πάτρα; τίς ἢ στολή;

τίς ἢ τάραξις τοῦ βίου; τί βάρβιτος

λαλεῖ κροκωτῶ; τί δὲ δορὰ κεκρυφάλω;

τί λήκυθος καὶ στρόφιον; ὥς οὐ ξύμφορον.

140 τίς δαὶ κατόπτρου καὶ ξίφους κοινωνία;

σύ τ' αὐτός, ὦ παῖ, πότερον ὥς ἀνὴρ τρέφῃ;

καὶ ποῦ πέος; ποῦ χλαῖνα; ποῦ Λακωνικαί;

ἀλλ' ὥς γυνὴ δῆτ'; εἴτα ποῦ τὰ τιτθία;

τί φῆς; τί σιγᾶς; ἀλλὰ δῆτ' ἐκ τοῦ μέλους

145 ζητῶ σ', ἐπειδὴ γ' αὐτὸς οὐ βούλει φράσαι;

fr. 61 a

τί δ' ἀσπίδι ξύνθημα καὶ καρχησίῳ;

fr. 62

μακροσκελὴς μὲν· ἄρα μὴ χλούνης τις ἦν;

fr. 63

ἄδασμος

fr. 64

αἰγίδες (i.e. νεβρίδες)

fr. 65

ἀμφίδρομος

fr. 66

ἄσσιστα

fr. 67

ἵκταρ

# ΗΛΙΑΔΕΣ

fr. 68

Ῥῖπαι μὲν δὴ πατρὸς Ἡελίου {2 an}

fr. 69

ἐνθ' ἐπὶ δυσμαῖς

†ισου†πατὴρ Ὁφαιστοτευχὲς

δέπας, ἐν τῷ διαβάλλει

πολὺν οἰδματόεντα

εἴ φέρει δρόμου πόρον οὐθεις†

μελανίππου προφυγῶν

ἱερᾶς νυκτὸς ἀμολγόν

fr. 70

Ζεύς ἐστὶν αἰθήρ, Ζεὺς δὲ γῆ, Ζεὺς δ' οὐρανός,

Ζεύς τοι τὰ πάντα χῶ τι τῶνδ' ὑπέρτερον

fr. 71

Ἀδριαναί τε γυναῖκες τρόπον ἔξουσι γόων

fr. 72

†ὄρα σε†κρήνης ἀφθονεστέρα λιβάς

## ΗΡΑΚΛΕΙΔΑΙ

fr. 73 b

...

[ ]..[ ]ν και[  
[ ]ν γάρ αὐτότευκ[τ..]ηνεν[  
[ ]σεν ὑψηλοῖσι θα[..]ουχοι[  
x<sup>-</sup>]δε παῖδες οἶδε .ἀμφιμήτορες  
[ ]ν ἄρδην καυσίμοις ἐνδ[  
[ ]τα καὶ λοπῶντα φαρμάκου [

fr. 74

ἐκεῖθεν ὄρμενος  
ὀρθόκερος βοῦς ἤλασεν  
ἀπ' ἐσχάτων γαίης Ὠκεανὸν περάσας  
ἐν δέπαϊ χρυσηλάτῳ  
10 βοτῆράς τ' ἀδίκους κτείνας  
δεσπότην τε τριύτατον†  
τρία δόρη πάλλοντα χεροῖν·  
τρία δ' ἵτης σάκη προτείνων,  
τρεις δ' ἐπισσείων λόφους  
15 ἔστειχ' ἴξος Ἄρει βίαν

fr. 75

οὐ γάρ τι μείζον ἄλλο τοῦδε πείσομαι

fr. 75 a

κάξηονήθην κούδεν ἦν προσωτέρω

fr. 77

ἐπιγλωσσῶ

## ΘΑΛΑΜΟΠΟΙΟΙ

fr. 78

ἄλλ' ὁ μὲν τις Λέσβιον φατνώματι  
κῦμ' ἐν τριγώνοις ἐκπεραινέτω ῥυθμοῖς

### ΘΕΩΡΟΙ Η ΙΣΘΜΙΑΣΤΑΙ <ΣΑΤΥΡΟΙ>

fr. 78 a, col.1

ὀρῶντες εἰκοῦ[ς] οὐ κατ' ἀνθρώπους[  
ὅπη δ' ἂν ἔ[ρ]δης, πάντα σοι τάδ' εὖσεβῇ.  
ἦ κάρτ' ὀφείλω τῶνδ' ἐ σοι· πρόφρων γὰρ εἶ.  
ῥᾶκουε δὴ πᾶς σῖγα δειθελειδ[.].

ἄθρησον εἰ[.].[ ] ia[  
εἶδωλον εἶναι τοῦτ' ἐμῇ μορφῇ πλέον  
τὸ Δαιδάλου μ[ί]μημα· φωνῆς δεῖ μόνον.  
ταδ[.].εἰ..

10 ὀρα[.].(.).ρ[ ]

χωρεῖ μάλα ia  
εὐκταῖα κόσμον ταῦτ[α] τῷ θεῷ φέρω  
ὀκαλλίγραπτον εὐχάν. cr ba

{ } τῇ μητρὶ τῇμῃ πράγματ' ἂν παρασχέθαι·

15 ἰδοῦσα γὰρ νῖν ἂν σαφῶς 2 ia  
τρέποιτ' ἂν ἀξιάζοιτόϛθ' ὥς ia %d  
δοκοῦσ' ἔμ' εἶναι, τὸν ἐξ- ia cr

έθρεψε· οὕτως ἐμπερῆς ὅδ' ἐστίν. 2 ia ba  
εἶα δὴ σκοπεῖτε δῶμα ποντίου σεισίχθο[νος  
κάπιπασσάλευ' ἕκαστος τῆς κ[α]λῆς μορφῆς .[

20 ἄγγελον, κήρυκ' [ἄ]ναυδον, ἐμπόρων κωλύτορ[α,  
.]. ἐπισχῆσει κελεύθου τοὺς ξένο[υς] φ.[  
χαῖρ' ἄναξ, χαῖρ' ὦ Πόσειδον ἐπιτροπ[.].][  
ἔμελλον εὐρήσειν ἄρ' ὑμᾶς, ὠγαθο[ί.  
οὐ τοῦτ' ἐρῶ σ'· 'οὐ δηλὸς ἦσθ' ὁδοιπο[ρῶν]·

25 αὐ[τῇ] κέλευθος ταῦτά μοι προσεν[  
].ρῶντα τούσδε πλησ[ι]οσφ[  
].αυτα καὶ σαφῶς ἡγεῖτό μο[ι  
].τα.δω[.]μη[.]δωι πατ[

ὀρῶν μύουρα καὶ βραχέα τὰ φ[αλλί]α  
 30 ὥς ἐξέτριβες Ἰσθμιαστικὴν [....]ν  
 κοῦκ ἠμέλησας, ἀλλ' ἐγυμνάζ[ου κα]λῶς.  
 εἰ δ' οὖν ἐσφύσου τὴν πάλαι παρο[ιμία]ν,  
 τοῦρχημα μᾶλλον εἰκὸς ἦν σε.[.....]ειν.  
 σὺ δ' ἰσθμιάζεις καὶ τρόπους και[νούς μ]αθῶν  
 35 βραχίον' ἀ]σκεῖς, χρήματα φθείρων ἐμὰ  
 κτεα[8 -9 litt.]ε ταῦτ' ἐπ.ρανφ πονων  
 \*\*\*

fr. 78 a, col.2

[ ].ου[  
 [ ]ντο[  
 ....[.]...δηδ.[  
 σάκει καλύψασ[...].εν[  
 65 σπείρεις δὲ μῦθον τ[ό]νδε.[  
 καὶ ῥηματίζεις εἰς ἔμ' ἐκτρ..[  
 ὥς οὐδέν εἰμι τὴν σιδηρῖτιν  
 γύννις δ' ἄναλκις οὐδενειμ.[  
 καὶ νῦν τάδ' ἄλλα καὶ ποταίν[ι  
 70 ἔχθιστα πάντων τω[  
 πλύνεις τ' ἔμ' αὐτὸν [  
 ἐφ' ἣν ἀγείρω πλ[

...

[ ]..[  
 [ ]τιτοι[  
 [ ]σ.λεν.[  
 [ο]ὐδαμωσ[  
 5 [ ].χυπωσκ.[  
 [ ]οσσαδημ[  
 [ ].ασυν.[  
 [ ]σαλλο.[  
 [ ]ισφι.[  
 10 [ ].ουκε[  
 [ ]ρωντ[  
 [ ]..[

...

[ ] ἔγορκόν ἐστι σο[ι] κα[...].φρογεῖν



]κακῶς ὅλοιο καὶ τ.ε.....ε  
 ]α...η σοι πρ...[ca. 6 litt.]...νε..ν  
 15 [     ].[.]ονοντωσῇ.[  
 [     ]ουλον η τριδουλ[  
 [ ]αξ δικά[..(.)].[.]θενα[....].[..]..  
 [ ]φ τε κο[ίτ]ωι καὶ κακαῖς δ[υς]αυλίαις  
 ]ει παλαιο. τοῦδ' ἐνοικτε...[...].  
 20 [ ].δεπ[.].[.]ας πολυπ[.]δο[     ca. 8 litt.     ]...  
 φ]εύγων[...].[.]ατονδ' [..].[  
 π]ότερα παθων τι δε[  
 [ ]υ πολλά δράζας ω[  
 [ ].α θαρσῶν .εξ[  
 25 [ ]ωι ἱερῷ μεν[  
 [     ].[..]στ[.].[..]  
 [     ]ν.[  
 \*\*\*

κούδεις παλαιῶν οὐδὲ τῶν νεωτέρω[ν  
 ἐκὼν ἄπεστι τῶνδε διστοίχω[ν  
 σὺ δ' ἰσθμιάζεις καὶ πίτυος ἐστ[εμμένος  
 40 κλάδοισι κισσοῦ δ' οὐδ[α]μοῦ τιμη[  
 ταῦτ' οὖν δακρύσεις οὐ καπνώ[ι  
 παρόντα δ' ἐγγὺς οὐχ ὀρᾷς τα[  
     ἀλλ' οὐποτ' ἔξειμ' ε[  
     τοῦ ἱεροῦ καὶ τι μο.[  
 45 ταῦτ' ἀπειλεῖς ε.[  
     Ἰσθμιον αντε[  
     Ποσειδᾶνοσο[  
     σὺ δ' ἄλλοις ταῦτ[..]εμπε[  
 ....[.]α καὶνὰ ταῦτα μα[...]νεῖν φιλεῖ[  
 50 ἐγὼ [φέ]ρω σοι νεοχμὰ [....] ἀθύρματα  
 ἀπὸ [σκε]πάρνου κᾶκμ[ονος ν]εόκτ[ιτα.  
 τουτ[ι τὸ] πρῶτόν ἐστί σοι τ[ῶ]ν παιγ[νίω]ν.  
 ἐμοὶ μὲν οὐχί· τῶν φίλων νεῖμόν τι.  
 μὴ ἄπειπε μὴδ' ὄρνιθος οὔνεκ', ὠγαθέ, -  
 55 τί δὴ γανοῦσθαι τοῦτο; καὶ τί χρήσομαι;  
 ἥνπερ μεθειλ[.. τή]ν τέχνην ταύτη[ι] πρεπ[  
 τί δ' ἀντιποιεῖν [...]τιπλουν μου[.]ανδαν[

ξυνισθμιάζειν [.....] ἐμμελέστατον.

φέρω[ ca. 17 litt. ] ἐμβήσεται.

60 ἐπισ[ ca. 17 litt. ] βάδην ἐλ[ᾱ]ις

..]ει[ ca. 19 litt. ] φ.ρων σφυρά

..]σε[

...

...

[ ]δε.[

[ ]ελφ[

[ ]τιπ[

[ ]δ.[

...

καὶ μὴν παλαιῶν τῶνδ' ἐσσι σκωπευμάτων

ἀποστάς (φυγών)

ἰαμβίς

ρύπου γε καὶ ψόθου ()

## ΘΡΗΣΣΑΙ

⟨ΑΓΓ.⟩ τὸ ξίφος (sc. cui incumbibat Aiax) ἐκάμπετο οὐδαμῇ  
ἐνδιδόντος τοῦ  
χρωτὸς τῇ σφαγῇ,  
— ~ τόξον ὥς τις ἐντείνων ~ —,  
πρὶν δὴ τις παροῦσα δαίμων ἔδειξεν αὐτῷ κατὰ ποῖον μέρος δεῖ  
χρήσασθαι  
   χτῇ σφαγῇ  
τὸ συγκλινές τ' ἐπ' Αἴαντι  
τρόποι δ' ἀμεμφεῖς, φιλόμουσοι, φιλοσυμπόται  
ἄγαις

## ΙΕΡΕΙΑΙ

στέλλειν ὅπως τάχιστα· ταῦτα γὰρ πατήρ  
Ζεὺς ἐγκαθίει Λοξία θεσπίσματα  
εὐφαιμεῖτε μελισσονόμοι δόμον Ἀρτέμιδος πέλας οὔγιν  
Κασωλάβα

## ΙΞΙΩΝ

βίου πονηροῦ θάνατος εὐκλεέστερος  
τὸν δ' ἡμίονον ἀπ'  
ταχέως ὁ μέγας καταπίνει  
μέγαν ἀλάστορον δ'  
ἱερεῖτιν

# ΙΦΙΓΕΝΕΙΑ

οὔτοι γυναιξὶ < <sup>-</sup> > κυδάζεσθαι. τί γάρ;

## ΚΑΒΕΙΡΟΙ

ὄρνιθα δ' οὐ ποιῶ σε τῆς ἐμῆς ὁδοῦ  
μήποτε κρωσσούς an  
μήτ' οἰνηρούς μήθ' ὕδατηρούς  
λείπειν ἀφνεοῖσι δόμοισι  
ξυμφορά (ἐπὶ ἀγαθοῦ)  
«ΧΟ. (οἱ Κάβειροι παίζοντες ἠπεύλησαν Plut.)»  
ὄξους σπανίζειν δῶμα ()

# ΚΑΛΛΙΣΤΩ

Πανίας βήσας



## ΚΑΡΕΣ Η ΕΥΡΩΠΗ

«ΕΥΡΩΠΗ» ταύρω τε λειμῶν ξένια πάμβοτος πάρα.  
τοιόνδε μὲν Ζεὺς κλέμμα πρεσβύτου πατρὸς  
αὐτοῦ μένων ἄμοχθον ἤγνυσεν λαβεῖν.  
τί οὖν; τὰ πολλὰ κεῖνα διὰ παύρων λέγω.  
γυνὴ θεῶ μειχθεῖσα παρθένου σέβας  
ἤμειψε, παίδων δ' ἐζύγη ξυνάονι.  
καὶ τρεῖς γοναῖσι τοὺς γυναικείους πόνους  
ἐκαρτέρησ' ἄρουρα, κοῦκ ἐμέμψατο  
τοῦ μὴ 'ξενεγκεῖν σπέρμα γενναῖον πατρός.

10 ἐκ τῶν μεγίστων δ' ἠρξάμην φυτευμάτων  
Μίνω τεκοῦσα

\*\*\*

Ῥαδάμανθυν, ὅσπερ ἄφθιτος παίδων ἐμῶν.  
ἀλλ' οὐκ ἐν αὐγαῖς ταῖς ἐμαῖς ζοή σφ' ἔχει·  
τὸ μὴ παρὸν δὲ τέρψιν οὐκ ἔχει φίλοις.

15 τρίτον δέ, τοῦ νῦν φροντίσιν χειμάζομαι,  
Σαρπηδόν', αἰχμὴ μὴ 'ξ Ἄρεως καθίκετο.  
κλέος γὰρ ἦκειν Ἑλλάδος λωτίσματα  
πάσης, ὑπερφέροντας ἀλκίμῳ σθένει,  
αὐχεῖν δὲ Τρώων ἄστρῳ πορθήσιν βία.

20 πρὸς οὗ δέδοικα μὴ τι μαργαίνων δόρει  
ἀνυπέρβατον δράξῃ τε καὶ πάθη κακόν.  
λεπτὴ γὰρ ἐλπὶς ἦδ' ἐπὶ ξυροῦ μένει  
μὴ πάντα παίσας' ἐκχέω πρὸς ἔρματι  
ἀλλ' Ἄρης φιλεῖ  
ἀεὶ τὰ λῶστα πάντ' ἀπανθίζειν στρατοῦ  
Μύλασος

## ΚΕΡΚΥΩΝ ΣΑΤΥΡΙΚΟΣ

ἀμφωτίδες τοι τοῖς ἐνωτίοις πέλας

ἄμβωνες

ἀπεψύχη

ἀτίσεις

εὐληματεῖ

ὄρον

## ΚΗΡΥΚΕΣ ΣΑΤΥΡΟΙ

στενόστομον τὸ τεῦχος (de amphora)  
καὶ τῆς σισύρνης τῆς λεοντέας ᾗ<sup>—</sup>  
πυρσοκόρσου λέοντος  
κακοποιεῖν  
λογγάσω  
νοσσόν

## ΚΙΡΚΗ ΣΑΤΥΡΙΚΗ

μανόσπορος ὤφθη  
ὠχρόν, ὃ ἔσχατόν ἐστιν ..ε πλάνησ[  
αὐτόφορβος  
ζυγώσω

## ΚΡΗΣΣΑΙ

λευκοῖς τε γὰρ μόροισι καὶ μελαγχίμοις  
καὶ μιλοπρέπτοις βρίθεται (sc. ἡ βάτος) ταῦτοῦ χρόνου  
αὐτορέγμονος πότμου  
πισσοκωνήτῳ πυρί  
ἀτόπαστον  
ἐπιξενούσθαι

ΛΑΙΟΣ

ἀράχου  
χυτρίζειν

# ΛΕΩΝ ΣΑΤΥΡΙΚΟΣ

ὁδοιπόρων δῆλημα, χωρίτης δράκων

ΛΗΜΝΙΑΙ (ΟΙ)

αἰίζως

φαινόσ

## ΛΥΚΟΥΡΓΟΣ ΣΑΤΥΡΙΚΟΣ

κακ τῶνδ' ἔπινε βρῦτον ἰσχυαίνων χρόνῳ  
κάσεμνοκόμπει τοῦτ' ἐν ἀνδρείᾳ τιθείς  
καὶ τούσδε κημονὺς στόματος < ¯ ¯ ~ ¯ >  
ἄκουε δ' ἀν' οὐς ἔχων



## ΜΕΜΝΩΝ

καὶ μὴν πελάζει καὶ καταψύχει πνοὴ  
ἄρκειος ὥς ναύτησιν ἄσκεύοις μολῶν  
χαλκὸν ἀθέρητον() ἀσπίδος <θ'> ὑπερτενῇ  
ξὺν δόρει στρατόν  
γονίας

## ΜΥΡΜΙΔΟΝΕΣ

τάδε μὲν λεύσσεις, φαίδιμ' Ἀχιλλεῦ, an  
δοριλυμάντους Δαναῶν μόχθους,  
οὓς σὺ προπιν εἴσω

γκλισίας

οὔνε[

δηί.[

ηρ.[

τογ[

...

Φθιῶτ' Ἀχιλλεῦ, τί ποτ' ἀνδροδάικτον ἀκούων,  
ιή, κόπον οὐ πελάθεις ἐπ' ἄρωγάν;

...

[ ]..[

[ ]φλει.[

[ ]κοτα [

[ ] [

(...)

...

[ ].[

[ ]εν.[

[ ] .[

...

[ ]ν.[.]φήσομεν

[ ]ενων κακανδρίαι

[ ] .α.αις ἄτερ δίκης

[ ]αινεσω

[ ]..ησχεασ[

[ ] .μερῶς

[ ]α

<sup>10</sup> [ ]ην[

...

[

..[

..[

στεν[

ξεπρ[

αβλ[

θ..[

...

...

[ ]διο[

[ ]....[

[ ].μμα.[

[ ]δον[

[ ].λλο[

[ ]η[

...

...

[ ]..[

[ ]πρα.[

[ ]κρο[

[ ]ρ.[

...

...

[ ]..[

[ ].υδ[

[ ].ν[

...

[ ]σδ' ανόνητον

[ ] διαφθοράς

[ ].ασσεις

[ ].ν αναξ Αχιλλεῦ

[ ]λανα μη προδῶς σ[

[ ]φιστονως

ζε]ύγνυται μελα[

[ ]ν φράσαι .ελ[

[ ]νεδ.[

<sup>10</sup> [ ]ορτ.[

...

...

[ ]ν

[ ]

[ ]πτως

[ ]ον

<sup>5</sup> [ ].τις

[ ].ρι

[ ]...[

...

...

<ΦΟΙ.> [ ].[

[ ]τι.α.ωγε....[

[ ]. ἐπωδὴν οὐκ ἔχω σο[

[ ]πεσεισαπασαν ἡνίαυ [

[ ].. δ' Ἀχιλλεὺ πρᾶσσ' ὅπη [

<ΑΧ.> Φοῖνιξ γεραῖέ, τῶν ἐμῶν φρε[νῶν

πολ[λῶν ἀκούων δυστόμων λ[

πάλ]αι σιωπῶ κοῦδεν [.]στ.μ[

[ ] ἀντέλεξα. σὲ δε.[..]αζιωτ[

<ΑΧ.> λεύσουσι τοῦμὸν σῶμα· μὴ δόκει ποτέ

<sup>10</sup>πέρ[ο]ις καταξανθέντα Πηλέως γόνον

...][.](.)ησεῖν Τρωϊκὴν ἀνὰ χθόνα

..]ημένοισι Τρωσὶ τὴν ἄ[ν]ευ δορὸς

...]. γένοιτ' ἄν εὐπετεστερ.. λεχους

...] τοῦτο δὴ, βροτοῖσιν ἱατρὸν πόνων·

<sup>15</sup> ....]ιδ' Ἀχαιῶν χεῖρ' ἐφορμήσω δορὶ

...]ωσαν ὀργῇ ποιμένος κακοῦ διαί

....]περ εἷς ὢν, ὥς λέγουσι σύμμαχοι

.....]ν τοσαύτην ἔκτισ' οὐ παρὼν μάχη

.....]μ' ἐγὼ τὰ πάντ' Ἀχαιϊκῷ στρατῷ

<sup>20</sup> .....]. ' ἀφεῖναι τοῦπος οὐκ αἰδῶς μ' ἔχει

.....] τοιούτ[ο]υς εὐγενεστέρους ἐμοῦ

.....]ν...οι καὶ στρατοῦ τὰ βέλτατα·

.....].[..].. ὑμᾶς εἷς ἀνὴρ ἢ[ι]κίζετο

.....].αράσσω καὶ πολυσκεδεῖς σῦθεις

<sup>25</sup> .....]α τεύχ[η π]ερὶ νέοις βραχ[ί]ο]σιν

.....].εὔ.[..]..δε πανθίμων·στρατὸν

[ ]...[.]ων εὐμαρῶς ἐτρ[έ]ψατο·

[ ]..[.].δ..ς προδοσίαν ...[.]μεμοι·

[ ] [. ἄ]νδρα τόνδ' α...[... ]θανεῖν·  
 30 [ ]..α[ ca. 1311 . ]..[... ]ν  
 [ ]οισε[... ]ιδουσιν..οστ[... ]μ.ν  
 [ ]..ικα..νηστρ[... ]τ..[  
 [ ] τόνδ' ἀπολλυ...[... ]...ν  
 [ ]ας εἶπον οὐ ψευδῇ λέγων  
 35 [ ]οι τόνδ' ἀποφθερεῖ στρατὸν  
 [ ]ηνισως ὀρᾶν πάρα·  
 [ ]..(.)κατ....ουμένην  
 [ ]φανῶς κατήγορος  
 [ ].. ἐλε[ύ]θερον λέγεις  
 40 [ ]... εὐτυχεστερα  
 [ ]..α... οὐδεῖς φρονεῖ  
 [ ] οὐδαμῶς πρέπει τόδε  
 [ ]..αι διαλ[λα]γαὶ  
 [ ]υχω μειλί[γ]ματι

δεκέμβολος (sc. navis Nestoris)  
 ἀπὸ δ' αὐτεῖ ξουθὸς ἱππαλεκτρῶν  
 στάζει κηρόθεν τῶν φαρμάκων πολὺς πόνος  
 σέβας δὲ μηρῶν ἀγνὸν οὐκ ἐπηδέσω,  
 ὃ δυσχάριστε τῶν πυκνῶν φιλημάτων

AX. (ad Patroclum mortuum)

μηρῶν τε τῶν σῶν εὐσεβῆς ὁμιλία  
 καλλίω†  
 <AX.> καὶ μὴν, φιλῶ γάρ, ἀβδέλυκτ' ἐμοὶ τάδε  
 <AX.> Ἀντίλοχ', ἀποιμωξόν με τοῦ τεθνηκότος  
 τὸν ζῶντα μᾶλλον· τὰμὰ γὰρ διοίχεται  
 ὧδ' ἐστὶ μύθων τῶν Λιβυστικῶν κλέος,  
 πληγέντ' ἀτράκτῳ τοξικῷ τὸν αἰετὸν  
 εἰπεῖν ἰδόντα μηχανὴν πτερώματος·  
 'τάδ' οὐχ ὑπ' ἄλλων, ἀλλὰ τοῖς αὐτῶν πτεροῖς  
 5 ἀλισκόμεσθα'  
 ὅπλων ὅπλων δεῖ  
 ἀγρεμόνα ( τὸν ἐπιμήνιον)  
 ἐγκουράδι vel ἐν κουράδι

## ΜΥΣΟΙ

ἰὼ Κάικε Μύσισαί τ' ἐπιρροαί  
ποταμοῦ Καΐκου χαῖρε πρῶτος ὀργεῶν,  
εὐχαῖς δὲ σφύροις δεσπότης παιωνίαις  
εἶδον καλπάζοντας ἐν αἰχμαῖς  
Οἶος

## ΝΕΑΝΙΣΚΟΙ

αὔρας ὑπηκόοισιν ἐν ψυκτηρίοις  
πρὸς δ' ἐπὶ τοῖς ἀμφιλαφῇ πήματ' ἔχων ἀθανάτων  
καὶ καρτερὸς γὰρ καὶ ὤρεϊφτος  
ἀρεΐφατον λῆμα  
ἀφοΐβατον ( ἀκάθατον)  
Ὀκτώπας (fluvius)

## ΝΗΡΕΙΔΕΣ

δελφινηρὸν πεδίον πόντου an  
διαμειψάμεναι  
ἐναροκτάντας δὲ φθογγ[...]<sup>1</sup>κότος<sup>2</sup>ῥύψου an?  
τέλος ἀθανάτων ἀπολείψει  
κάμακος εἴσι κάμακος<sup>3</sup>ῥγλώσσημα διπλάσιον<sup>4</sup>  
λεπτὸς δὲ σινδὼν ἀμφιβαλλέσθω χροῖ  
ἄθήρ ( ἐπιδορατίς)



## ΝΙΟΒΗ

ο]ὐδὲν εἰ μὴ πατέρ' ἀναστενάξει[ται  
τὸν ] δόντα καὶ φύσαντα, Ταντάλου β[ίαν,  
εἰς οἷ]ον ἐξώκειλεν ἀλίμενον γάμον.  
[ ]ς κακοῦ γὰρ πνεῦμα προσβ[....].δο[  
[ ]δ' ὀρᾶτε τοῦπι[τ]έρμιον γάμου  
τριταῖ]ον ἡμαρ τόνδ' ἐφημένη τάφον  
τέκνοις ἐπῳζει ~ τοῖς τεθνηκόσιν  
[ ]υσά τὴν τάλαιναν εὖμορφον φυήν  
[ ]ς κακωθεὶς δ' οὐδὲν ἄλλ' ἐ[ι] μὴ σκιά  
10 [ ] μὲν ἥξει δεῦρο Ταντάλου βία  
[ ]κόμιστρα τῆσδε καὶ πεφα[.....]ν  
[ ]δε μῆνιν τίνα φέρων Ἀμφίονι  
[ ].ον αἰκῶς ἐξεφύλλασεν γένος  
[ ]ος ὑμᾶς· οὐ γάρ ἐστε δύσφρονες  
15 [ ] θεὸς μὲν αἰτίαν φύει βροτοῖς,  
ὅταν κακῶσαι δῶμα παμπήδην θέλῃ  
[ ]ε θνητὸν ὄντα χρὴ τὸν .[  
[ ]περιστέλλοντα μὴ θρασυστομ[εῖν  
[ ] εὖ πράσσοντες οὐποτ' ἥλπισα[ν  
20 [ ]γτες ἐκχεῖν ἦν ἔχως[  
[ γ]ὰρ ἐξαρθεῖσα [κ]αλλισ[τ  
[ ].[

...

Ἵστρος τοιαύτας παρθένους ἐξεύχεται  
τρέφειν ὃ θ' ἀγνὸς Φᾶσις  
τί δαὶ σὺ θάσσεις τάσδε τυμβήρεις ἔδρας  
φάρει καλυπτόσ(, ὧ ξένη);

ΤΑΝΤΑΛΟΣ·

25 σπείρω δ' ἄρουραν δώδεχ' ἡμερῶν ὁδόν,  
Βερέκυντα χῶρον, ἐνθ' Ἀδραστείας ἔδος  
Ἴδη τε μυκηθμοῖσι καὶ βρυχήμασιν  
βρέμουσι μῆλων, πᾶν δ' ἐρέχθει ἰπέδον

TANTALOS·

θυμός ποθ' ἄμὸς οὐρανῷ κυρῶν ἄνω  
ἔραζε πίπτει καί με προσφωνεῖ τάδε·  
‘γίγνωσκε τάνθρώπεια μὴ σέβειν ἄγαν’  
— μέλαθρα καὶ δόμους Ἀμφίονος  
καταιθαλώσ(ω) πυρφόροισιν αἰετοῖς  
μόνος θεῶν γὰρ Θάνατος οὐ δώρων ἐρᾷ,  
οὐδ' ἂν τι θύων οὐδ' ἐπισπένδων ἄνοις,  
οὐδ' ἔστι βωμός οὐδὲ παιωνίζεται·  
μόνου δὲ Πειθῷ δαιμόνων ἀποστατεῖ

NIOBH·

οἱ θεῶν ἀγχίσποροι,  
‹οἱ› Ζηνὸς ἐγγύς, ὧν κατ' Ἰδαῖον πάγον  
Διὸς πατρώου βωμός ἐστ' ἐν αἰθέρι,  
5 κοῦ πῶ σφιν ἐξίτηλον αἶμα δαιμόνων

NIOBH·

Σίπυλον Ἰδαίαν ἀνὰ  
χθόν(α)  
σοφοῖς ἐστι γὰρ πρὸς σοφοὺς ἐπιτήδεια†  
αὐλῶνες (οἱ ἐπ' εὐθείας τόποι)  
ἡμορίς  
κάκαλα  
κραταίλεως (sc. Nioba)  
νοβακκίζειν

## ΞΑΝΤΡΙΑΙ

...

[ ]..[.]..[

[ ]ραίν' ἀλοιφᾷ

[ ]δ' οὐ πλέον Ἦρας

[ ]υπεροπλότεροι

...].[..]θεκ.....γνύμεναι

.πρωθόνειρα[ ca. 6 litt. ]θη.[

μένο..εων.[ca. 5 litt.]όσιμος βιοτά·

φιλο.σιν ἐν μ.κεσι.ιστις φθονερ[

δόξα τ' αἰκίησ. [Σ]εμέλας δ' ε[

<sup>10</sup> χόμεθ' εἶναι διὰ πᾶν

εὐθύπορον λα[

τὰ γὰρ ἄλλα τάδ' [

Κάδμω Σεμέ[λα

..παντοκρα[τ

<sup>15</sup>Ζηνί, γάμων δ[

ΗΡΑ· νύμφαι ναμερτεῖς κ[.....]ιαισιν ἀγείρω

Ἰγᾶχου Ἀργείου ποταμοῦ παισὶν βιοδώροις,

αἵτε παρίστανται πᾶσιν βροτέοισιν ἐπ' ἔργ[οις

ε.[ ca. 14 litt. ]τε καὶ εὐμόλποις ὑμ[εναίοις

<sup>20</sup> και τ[ ca. 13 litt. ν]εολέκτρους ἀρτιγάμ[

λευκο.[ ca. 13 litt. ]μμασιν ε[ῦ]φρονες[

φῶς δεκ[ ca. 14 litt. ]περ ὄμματος εστ[

αἰδῶς γὰρ καθαρὰ καὶ ν[υ]μφοκόμος μέ[γ]' ἀρί[στα

παίδων δ' εὐκαρπον τε[λ]έθει γένος, οἷσ[

<sup>25</sup> ἴλαοι ἀντιάσουσι μελίφ[ρον]α θυμὸν ἐχ[

ἀμφοτέραι σύμεναι μ[

τραχεῖαι στυγεραί τε καὶ [

ἀ]γχίμολοι· πολλὰς μεν[

.....]γον εὐναίου φωτὸς

<sup>30</sup> .....]εἰλασιν τε μίτραισ[

...

[ ]ωσ[.]ο.[

μέ]μφομα[ι  
[ ]λλαδιο.[  
[ ]φρεσίν, ε[  
5 [ ]δαιμων[  
[ ]ιρετεμε[  
..ηνος δ[  
εὐκλει[ά]ν θ'[  
Κάδμου·τ' ἄ.[

...

...

[ ]...νοσ[  
[ ]μα λέλακ[  
[ ]νόσσοισιν  
[ ]τι[.]ε φράζω  
[ ]..έχεσθε  
[ ]..εἰ·  
[ ]..·

...

ΛΥΣΣΑ (ἐπιθειάζουσα ταῖς Βάκχαις)·

ἐκ ποδῶν δ' ἄνω

ὑπέρχεται σπαραγμὸς εἰς ἄκρον κᾶρα,

10 κέντημα γλώσσης, σκορπίου βέλος λέγω

ἃς οὔτε πέμφιξ ἡλίου προσδέσκεται

οὔτ' ἀστερωπὸν ὄμμα Λητώας κόρης

κάμακες πεύκης οἱ πυρίφλεκτοι ἀν

τῶνδε βούλευτις πόνων

ἀναγκόδακρυς

## ΟΠΛΩΝ ΚΡΙΣΙΣ

(ad Thetin) δέσποινα πεντήκοντα Νηρήδων κορᾶν  
(ad Ulixem) ἀλλ' Ἀντικλείας ἄσσον ἦλθε Σίσυφος,  
τῆς σῆς λέγω τοι μητρός, ἥ σ' ἐγείνατο  
ἀπλᾶ γάρ ἐστι τῆς ἀληθείας ἔπη  
τί γὰρ καλὸν ζῆν βίον†ὸς λύπας φέρει;  
καὶ διὰ πλευμόνων θερμὸν ἄησιν ὕπνον

## ΟΣΤΟΛΟΓΟΙ

⟨ΟΔ.⟩ Εὐρύμαχος οὐκ ἄλλος†οὐδὲν ἦσσαν⟨<sup>-</sup>⟩  
ὔβριζ' ὕβρισμους οὐκ ἐναισίους ἐμοί·  
ἦν μὲν γὰρ αὐτῷ κότταβος ἀει†τοῦμόν κάρα,  
τοῦ δ' ἀγκυλητοῦ κοσσάβιός ἐστιν σκοπὸς  
    x⟨⟩ ἐκτεμὼν() ἡβῶσα χεὶρ ἐφίετο  
⟨ΟΔ.⟩ <sup>-</sup> ὅδ' ἔστιν, ὅς ποτ' ἀμφ' ἐμοὶ βέλος  
γελωτοποιόν, τὴν κάκοσμον οὐράνην,  
ἔρριψεν οὐδ' ἤμαρτε· περὶ δ' ἐμῷ κάρα  
πληγεῖς· ἐναυάγησεν ὀστρακουμένη  
χωρὶς μυρηρῶν τευχέων πνέουσ' ἐμοί

## ΠΑΛΑΜΗΔΗΣ

τίνος κατέκτας ἔνεκα παῖδ' ἐμὸν βλάβης;  
«ΠΑΛ.» ἔπειτα πάσης Ἑλλάδος καὶ ξυμμάχων  
ὑβίον διώκησ' ὄντα πρὶν πεφυρμένον  
θηρσὶν θ' ὅμοιον· πρῶτα μὲν τὸν πάνσοφον  
ἀριθμὸν ἠύρηκ' ἔξοχον σοφισμάτων

ΠΑΛ. καὶ ταξιάρχας καὶ στρατάρχας καὶ ἑκατοντάρχας†  
ἔταξα, σῖτον δ' εἰδέναι διώρισα,  
ἄριστα, δεῖπνα δόρπα θ' αἰρεῖσθαι τρίτα  
I τούτων τὴν εὕρεσιν καὶ Παλαμήδη προσῆψεν (sc. Aeschylus): ἴσως  
δὲ κάκεῖνος

ζέκ Προμηθέως II ταύτην τὴν εὕρεσιν καὶ Παλαμήδη προσῆψεν·  
ἴσως δὲ κά-  
κεῖνος ὑπὸ Προμηθέως ἔμαθε ταῦτα III καὶ μὴν ταύτην τὴν εὕρεσιν  
Παλαμήδη  
προσῆψεν· ἴσως δὲ κάκεῖνος ὑπὸ τοῦ Προμηθέως ἔμαθε ταῦτα

## ΠΕΝΘΕΥΣ

μηδ' αἵματος πέμφιγα πρὸς πέδῳ βάλης



## ΠΕΡΡΑΙΒΙΔΕΣ

ποῦ μοι τὰ πολλὰ δῶρα κάκροθίνια;  
ποῦ χρυσότευκτα κάργυρᾶ σκυφώματα;  
ἀργυρηλάτοις  
κέρασι χρυσᾶ στόμια προσβεβλημένοις  
τέθηνκεν αἰσchrῶς χρημάτων ἀπαιόλη

# ΠΗΝΕΛΟΠΗ

«ΟΔ.» ἐγὼ γένος μὲν εἰμι Κρής ἀρχέστατον

## ΠΡΟΜΗΘΗΣ

ἐξευλαβοῦ δὲ μή σε προσβάλῃ στόμα  
πέμφιξ· πικρὰ γὰρ καὶ οὐ διὰ ζωῆς ἀτμοί†  
πολλοῖς γάρ ἐστι κέρδος ἢ σιγὴ βροτῶν  
....]ων δυσκελάδων  
χέρσα

ΠΡΟΜ. ἵππων ὄνων τ' ὀξεῖα καὶ τάυρων γένος  
δοὺς (sc. ego) ἀντίδουλα καὶ πόνων ἐκδέκτορα

## ΠΡΟΜΗΘΕΥΣ ΛΥΟΜΕΝΟΣ

ΧΟΡΟΣ· (.....) ἤκομεν (.....) an  
τοὺς σοὺς ἄθλους τούσδε, Προμηθεῦ,  
νδεσμοῦ τε πάθος τόδ' ἐποψόμενοι

ΧΟ. πῇ μὲν δίδυμον χθονὸς Εὐρώπης an  
μέγαν ἡδ' Ἀξίας τέρμονα Φᾶσιν  
‹ΧΟ.› φοινικόπεδόν τ' ἐρυθρᾶς ἱερὸν an  
χεῦμα θαλάσσης  
χαλκοκέραυνόν τε παρ' Ὠκεανῶ  
λίμναν παντοτρόφον Αἰθιοπῶν,  
ἔν' ὁ παντόπτας Ἥλιος αἰεὶ  
χρῶτ' ἀθάνατον κάματόν θ' ἵππων  
θερμαῖς ὕδατος  
μαλακοῦ προχοαῖς ἀναπαύει  
‹ΠΡΟΜ. (ad Herculem)›

εὐθεῖαν ἔρπε τήνδε. καὶ πρώτιστα μὲν  
βορεάδας ἥξεις πρὸς πνοάς, ἔν' εὐλαβοῦ  
βρόμον καταιγίζοντα, μὴ σ' ἀναρπάσῃ  
δυσχειμέρῳ πέμφιγι συστρέψας ἄφνω  
‹ΠΡΟΜ. (ad Herculem)›

ἔπειτα δ' ἥξεις δῆμον ἐνδικώτατον  
‹ —› ἀπάντων καὶ φιλοξενώτατον,  
Γαβίους, ἔν' οὔτ' ἄροτρον οὔτε γατόμος  
τέμνει δίκελλ' ἄρουραν, ἀλλ' αὐτόσποροι  
γύαι φέρουσι βίοντον ἄφθονον βροτοῖς  
ἀλλ' ἱππάκης βρωτῆρες εὐνομοὶ Σκύθαι

ΠΡΟΜ. (ad Herculem, viam a Caucaso ad Hesperides docens)·  
ἥξεις δὲ Λιγύων εἰς ἀτάρβητον στρατόν·  
ἔνθ' οὐ μάχης, σάφ' οἶδα, καὶ θοῦρός περ ὦν  
μέμψῃ· πέπρωται γάρ σε καὶ βέλη λιπεῖν  
ἐνταῦθ'· ἐλέσθαι δ' οὔτιν' ἐκ γαίας λίθον  
ἕξεις, ἐπεὶ πᾶς χῶρός ἐστι μαλθακός.  
ιδῶν δ' ἀμηχανοῦντά σ' οἰκτερεῖ πατήρ,

νεφέλην δ' ὑποσχὼν νιφάδι γογγύλων πέτρων  
ὑπόσκιον θήσει χθόν'· οἷς ἔπειτα σὺ  
βάλλων διώξῃ ῥαδίως Λίγυν στρατόν

HP. Ἀγρεὺς δ' Ἀπόλλων ὀρθὸν ἰθύνοι βέλος

ΠΡΟΜ. (de Hercule [an ad Herculem?], qui eum sospitaverat)·

<sup>10</sup> ἐχθροῦ πατρός μοι τοῦτο φίλτατον τέκνον  
ἀρειθύσανοι  
εἰσαφάσματα

## ΠΡΟΜΗΘΕΥΣ ΠΥΡΚΑΕΥΣ

[ ]

[ ]φεγγος·

[]

[]·τοτε

χ[]ηριον·

[]ς

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[]ν

[]

10 []·φλεκτο[

[ ]

[ ]·ς τοδε

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[ ]μ..ισ

15 [ ]σοσ.[

[ ]πων[

[]..φαι[

[ ] [

[ ]..(.)[

20 [ ]·ν[

...

[ ]σία δέ μ' εὐμενῆς χορεύει χάρις (στρ.)

φ[α]ενν[ὸ]ν < ̣ ̣ >

χιτῶνα παρ πυρὸς ἀκάματον αὐγάν.

κλυοῦσ' ἐμοῦ δὲ Ναΐδων τις παρ' ἐσ-

τιοῦχον σέλας πολλὰ διώζεται.

25 Νύμφας δέ τοι πέποιθ' ἐγὼ ἐφύμν.

στήσει[ν] χοροὺς

Προμηθέως δῶ[ρ]ον ὥς σεβούσας.

καλ[ὸ]ν δ' ὕμνον ἄμφι τὸν δόντα μολ- ἀντ.

πάσειν [.]οῦλ[...]ω λεγούσας τόδ' ὥς

30 Προμηθε[ὺς βρο]τοῖς

φερέσβιός τ.[...].[] σπενσίδωρ[ος.

χορεύσειν .[.....]νί' ἐλπὶς ὦ-

< - > ρ]ίου χε[ί]ματ[ος ...]ερ:ιχ[...].·  
Νύμφας δέ .τοι πέποιθ' ἐγὼ ἐφύμν.

35 στήσιν χοροῦς

< - > Προμηθέως δῶρον ὥς σεβούσας.

[ ]αι ποιμέν[.]ς πρέπειν

[ ]το νυκτιπλάγ-

κτ ]...[.]σιν ἐπιστε[

40 [ ]ορ[.]μεν[

[ ]..[.]μεν[

[ ]ν·

[ ]β[α]θυξυλο[

[ ]..[.]·

45 [ ]..[

...

θελουσ.[

.λειμών[.]...[

..ι χορευμασ[

ιερὰ δ' ἀκτὶς σελ[

30 τ]ηλέγνωτον ν.[

ἀ[ν]τισέληνον [

..[.]σ.ι· τ....[

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[ ]υωζηγ.τ.[

[ ]τ.σ..[

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[ ]ι.[.]κ[

[ ]ορχημω[

[].οισ..[

...



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[ ] ...ν[.].[

[ ] .[.] .ο[.] ..[

[ ] δ' έμ...[

[ ] συ[.] τε....υ.[

[ ] οδοϋκ.[

[ ] πιστος ωςπ[

[ ] .ν' .[.].[...] ε[

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[ ] φά~δ[

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[ ] .[.].[

.].[...] δέ τοι τρ[

πέλας πυρὸς

...ροις μεθυ.[  
..αν ξε[.]μεγ[.].[  
χιών δ' ἄριστιππ.[  
[.]όμβρου κ[.]ρα· .[

...

λινᾶ δέ, πίσσα κῶμολίνου μακροὶ τόνοι

ΠΡΟΜ. (ad Satyrum flammam primitus visam osculaturum)·  
τράγος γένειον ἄρα πενθήσεις σύ γε

# ΠΡΟΜΗΘΕΥΣ ΠΥΡΦΟΡΟΣ

σιγῶν θ' ὅπου δεῖ καὶ λέγων τὰ καίρια

# ΠΡΟΠΟΜΠΟΙ

δίπολοι

## ΠΡΩΤΕΥΣ ΣΑΤΥΡΙΚΟΣ

σιτουμένην δύστηνον ἀθλίαν φάβα  
μέσακτα πλευρὰ πρὸς πτύοις πεπληγμένην  
καὶ τὸν ἰχθύων γάρον

Εἰδῶ

ǎεπτοι (vel ǎαπτοι)

ἀμάδα

ἐπάξω

## ΣΑΛΑΜΙΝΙΑΙ

εἴ μοι γένοιτο φᾶρος ἶξον οὐρανῷ  
ἀναρροιβδεῖ  
ἀνήρης  
ἔκλογον  
κανθύλας

## ΣΕΜΕΛΗ Η ΥΔΡΟΦΟΡΟΙ

Ζεύς, ὃς κατέκτα τοῦτον

Ἀμφίδρομος

ἀνταία

ἄστεκτα

## ΣΙΣΥΦΟΣ ΔΡΑΠΕΤΗΣ et ΠΕΤΡΟΚΥΛΙΣΤΗΣ

καὶ νίπτρα δὴ χρή θεοφόρων ποδῶν φέρειν.  
λεοντοβάμων ποῦ σκάφη χαλκήλατος;  
σὺ δ' ὁ σταθμοῦχος εὖ κατιλλώψας ἄθρει  
ἀλλ' ἀρουραῖός τίς ἐστι σμίνθος ὧδ' ὑπερφυής;  
«ΣΙΣ.» Ζαγρεῖ τε νῦν μοι καὶ πολυξένῳ «πατρὶ»  
χαίρειν  
καὶ θανόντων, οἷσιν οὐκ ἔνεστ' ἰκμάς  
σοὶ δ' οὐκ ἔνεστι κῆρυς οὐδ' αἰμόρρυτοι  
φλέβες  
ἄμβωνες  
δίοπος  
Αἰτναῖός ἐστι κάνθαρος βία πονῶν  
θώψεις



## ΣΦΙΓΞ ΣΑΤΥΡΙΚΗ

τῷ δὲ ξένῳ γε στέφανον, ἀρχαῖον στέφος,  
δεσμῶν ἄριστον ἐκ Προμηθέως λόγου  
Σφίγγα δυσαμεριᾶν πρύτανιν κύνα  
κνοῦς ( ὁ τῶν ποδῶν ψόφος)

## ΤΗΛΕΦΟΣ

κύδιστ' Ἀχαιῶν Ἀτρέως πολυκοίρανε μάνθανέ μου παῖ

ΤΗΛ. ἀπλῇ γὰρ οἶμος εἰς Ἅιδου φέρει  
ἀμφιδεξίοις χερσὶ

## ΤΟΞΟΤΙΔΕΣ

οὐπω τις Ἀκταίων' ἄθηρος ἡμέρα  
κενόν, πόνου πλουτοῦντ', ἔπεμψεν ἐς δόμους  
ἄδων ταῖς ἄγναῖς παρθένοις γαμηλίων  
λέκτρων ἀστειμητῆ βλεμμάτων ῥέπει βολή  
νέας γυναικὸς οὐ με μὴ λάθῃ φλέγων  
ὀφθαλμός, ἥτις ἀνδρὸς ἦ γεγευμένη·  
ἔχω δὲ τούτων θυμὸν ἵππογνώμονα  
κύνες διημάθυνον ἄνδρα δεσπότην (i.e. Actaeonem)  
nomina canum Actaeonis: Κόραξ  
Ἄρπυια  
    *e*Χάρων  
Λυκόττας  
πέζοφόροις ζώμασιν

## ΤΡΟΦΟΙ

βιοτήν αὔξιμον ἐμψίουςα()  
δίκρα ὄψις  
πεδοίκου χελιδόνος

# ΥΨΙΠΥΛΗ

Ὑψώ  
ἀποκορσωσαμέναις

## ΦΙΛΟΚΤΗΤΗΣ

«ΦΙΛ.» Σπερχειὲ ποταμὲ βούνομοί τ' ἐπιστροφαί

ΦΙΛ. ἔνθ' οὔτε μίμνειν ἄνεμος οὔτ' ἐκπλεῖν ἐᾷ  
κρεμάσας ᾗ τόξον πίτυος ἐκ μελανδρύου

ΦΙΛ. οὐ (γὰρ) ὁ δράκων ἀνῆκεν, ἀλλ' ἐνώκισεν  
δεινὴν στομάτων ἔμφυσιν, ποδὸς βλάβην

ΦΙΛ. φαγέδαινα<.>, ἥ μου σάρκας ἐσθίει ποδός

ΦΙΛ. ὦ πούς, ἀφήσω σε;

«ΦΙΛ.» ὦ θάνατε παιών, μή μ' ἀτιμάσης μολεῖν·  
μόνος <γὰρ> εἶ σὺ τῶν ἀνηκέστων κακῶν  
ιατρός, ἄλγος δ' οὐδὲν ἄπτεται νεκροῦ  
έλωρεύς  
ὀκορνούς  
φαβῶν

## ΦΙΝΕΥΣ

καὶ ψευδόδειπνα πολλὰ μαργώσης γνάθου  
ἐρρυσίαζον στόματος ἐν πρώτῃ χαρᾷ  
— ἄνηστις δ' οὐκ ἀποστατεῖ γόος  
πέλλυτρ' ἔχουσιν εὐθέτοις ἐν ἀρβύλαις  
ἄρπαγοι γε[ρ]οῖν

## ΦΟΡΚΙΔΕΣ

— ἔδου δ' (sc. Perseus) ἐξ ἄντρον ἀσχέδωρος ὥς



## ΦΡΥΓΕΣ Η ΕΚΤΟΡΟΣ ΛΥΤΡΑ

ἀλλὰ ναυβάτην  
φορηγόν, ὅστις ῥῶπον ἐξάγει χθονός  
ἀνὴρ δ' ἐκεῖνος (sc. Hector) ἦν πεπαίτερος μόρων  
διαπεφρούρηται βίος  
καὶ τοὺς θανόντας εἰ θέλεις εὐεργετεῖν  
εἴτ' οὖν κακουργεῖν, ἀμφιδεξίως ἔχει·

.....  
καὶ μήτε χαίρειν μήτε λυπεῖσθαι βροτούς.  
ἡμῶν γε μέντοι νέμεσις ἐσθ' ὑπερτέρα,  
καὶ τοῦ θανόντος ἡ Δίκη πράσσει κότον  
Ἀνδραίμονος γένεθλον <¯> Λυρνησίου,  
ὅθεν περ Ἔκτωρ ἄλοχον ἤγαγεν φίλην  
ἀγαστά  
ἀδίοπον  
ἄροπον  
ἐπιστροφαί  
τιτῆναι

## ΨΥΧΑΓΩΓΟΙ

⟨ΧΟ.⟩ Ἑρμᾶν μὲν πρόγονον τίομεν γένος οἱ περὶ λίμναν

⟨ΧΟ. (ad Ulixem)⟩ ἄγε νῦν, ὦ ξεῖν', ἐπὶ ποιοφύτων an

ἴστω σηκῶν φοβεράς λίμνας

ὑπὸ τ' αὐχένιον λαιμὸν ἀμήσας

τοῦδε σφαγίου ποτὸν ἀψύχοις

αἷμα μεθίει

δονάκων εἰς βένθος ἀμαυρόν.

Χθόνα δ' ὠγυγίαν ἐπικεκλόμενος

χθόνιον θ' Ἑρμῆν πομπὸν φθιμένων

[αἰ]τοῦ χθόνιον Δία γυκτιπόλων

<sup>10</sup> ἐσμὸν ἀνεῖναι ποταμοῦ στομάτων,

οὗ τόδ' ἀπορρῶξ ἀμέγαρτον ὕδωρ

κᾶχέρνιπτον

Στυγίοις να[ς]μοῖσιν ἀνεῖται.

καὶ σκευοθηκῶν ναυτικῶν τ' ἐρειπίων

⟨ΤΕΙΡΕΣΙΑΣ (ad Ulixem)·⟩

ἔρωδιὸς γὰρ ὑψόθεν ποτώμενος

ὄνθῳ σε πλήξει νηδύος χαλώμασιν·

ἐκ τοῦδ' ἄκανθα ποντίου βοσκήματος

σήψει παλαιὸν δέρμα καὶ τριχορρυές

σταθεροῦ χεύματος an? (cf. infra)

Δαῖρα (i.e. Proserpina)

δρώπτειν

# ΨΥΧΟΣΤΑΣΙΑ

ἀνηκίδωτοι  
αὐριβάτας  
ῥας ( τὰς κόμας)

## ΩΡΕΙΘΥΙΑ

«BOPEΑΣ·»

πρὸς οὐρανὸν ἐξεμεῖν

Aeschylus Boream tibicinem fecit

ταῖς δυσὶ σιαγόσι φυσῶν ὁ Βορέας κυκᾷ τὴν θάλασσαν

καὶ καμίνου σχῶσι μάκιστον σέλας.

εἰ γάρ τιν' ἐστιοῦχον ὄψομαι μόνον,

μίαν παρείρας πλεκτάνην χειμάρροον

στέγην πυρώσω καὶ κατανθρακώσομαι·

5 νῦν δ' οὐ κέκραγά πω τὸ γενναῖον μέλος

«ΔΙΚΗ·» μακάρων .[

αυτη θεων[

.]αι' ..λ.πε.δ.[

.].[.....].ν.[

ἴζει δ' ἐν αὐτῷι .[.]..[.]..[.]..[

10 δίκη κρατήσας τῷιδε.[

πατὴρ γὰρ ἤρξεν, ἀνταμ[

ἐκ τοῦ δέ τοί με Ζεὺς ἐτίμη[ησεν

ὅτι παθων ημ[..].[

ἴζω Διὸς θρόνοισιν [...]ἴσμεν·

15 πέμπει δέ μ' αὐτὸς οἷσιν εὐμεν[

Ζ[ε]ύς, ὅσπερ ἐς γῆν τήνδ' ἔπεμψέ μ' ..[

.].[ε]σθε δ' ὑμεῖς εἴ τι μὴ μά[την] λέγω.

«ΧΟ.» .[.]οὔ[. προ]σγενέποντες εὐ.[.]ήσομε[ν;

«ΔΙ.» Δίκην μ.[...]ον πρεσβο.η.ε...ρο.[

20 «ΧΟ.» ποίας δὲ τ[ιμ]ῆς ἀρχ.....εισ.[

«ΔΙ.» το]ῖς μὲν δ[ι]καίοις ἔνδικον τειν..ο[

«ΧΟ.» ].σα θέ[ς]μ[ι]ον τόδ' ἐν βρ[ο]το]ῖς.

«ΔΙ.» τοῖς δ' αὖ μα]ταίοις .[.].[.]....[.]....φ[

«ΧΟ.» ἐ]πωδαῖς ἢ κατ' ἰσχύος τρόπο[ν];

25 «ΔΙ.» γράφουσα] τᾶμ]πλακῆματ' ἐν δέλτῳ Διό[ς.

«ΧΟ.» ].ωι δὲ πίνακ' ἀναπτύσσει[ς] κακ[

«ΔΙ.» ]ηι σφιν ἡμέρα τὸ κύριον.

[ ]εκτέα στρατῷ

[ ]έχοιτό μ' εὐφρ[όν]ως.

30 [ ].[.....]ησᾶτα[..]εχω[.]  
 [ ]ν[.....]ο ἐπισπέ...[....]..[.]  
 πό]λις τις οὔτε δῆμος οὔτ' ἔτης ἀνὴρ  
 τοιάνδε μοῖραν π[αρ]ὰ θεῶν καρπουμένη[  
 τέκμαρ δὲ λέξω τῷι τόδ' εὐδερκε[ς] φερε[..].[  
 35 ἔθρε[ψ.] παῖδα μάργον ὃν τίκτει [  
 "Ἡρα μιγεῖσα Ζηνὶ θυμοιδ[  
 δ]ύσαρκε[ο]ν, αἰδῶς δ' οὐκ ἐνῆ[ν] φρ[ον]ήματι·  
 [ ].υκτα τῶν ὁδοιπόρων βέλη  
 [ ].δως ἀγκύλαισιν ἀρταμων·  
 40 [ ].ν ἔχ[αι]ρε κἀγάλα κακὸν  
 [ ]ν ζοι φόνος·  
 [ ]μουμένη  
 [ ].ιπρ[.....]γον χέρα  
 [ ]οῦν ἐνδίκῳσ κικλήσκεται  
 45 [ ]νιν ἔνδικ[.....].ος·

(...)

...

[ ].[  
 [ ]εασε.[  
 [ ]φ τόδ' ἐχθ[.].[.]  
 [ ]ερρύθμιξα κα[  
 5 [ ]παισα· παι..[  
 [ ]ητο παῖεσθαί .[  
 κυρεῖν παρασχὼν ἰταμαῖς κυσὶν ἀεροφοίτοις  
 ἀναξίαν  
 Βοῦράν θ' ἱερὰν καὶ Κερύνειαν, ἀν  
 Ῥῦπας, Δύμην, Ἑλίκην, Αἴγιον  
 ἡδ' Αἴγειραν τήν τ' αἰπεινήν  
 ζαθέαν Ὠλενον  
 insulae νηριτοτρόφοι()  
 ὑπόξυλος  
 ἀποφύλιοι ( ξένοι)  
 δέδοικα μῶρον κάρτα πυραύστου μόνον  
 βοᾷς τοιοῦδε πράγματος θεωρὸς ὦν  
 φρήν ἀγέλαστος  
 θρηγεῖ δὲ γόνον τὸν ἀηδόνιον ἀν

ἀκνίσωτος οἶκος  
— ἄκουε τὰς ἐμὰς ἐπιστολάς  
αὐτόκρανον λόγον  
πᾶσα γὰρ Τροία δέδορκεν Ἑκτορος τύχης διαι  
ἐν μαναστήμοις πέπλοις  
ἐτονθόρυζε ταῦρος <ὥς> νεοσφαγῆς  
οὔτοι μ' ἄπειρον τῆσδε τῆς προσφθίας  
γένος μὲν αἰνεῖν ἐκμαθὼν ἐπίσταμαι  
Αἰθιοπίδος γῆς, Νεῖλος ἔνθ' ἐπάρροος  
γαῖαν ἔκυλίνδει πνευμάτων ἐπομβρία,  
ἐν ἧ πυρωπὸν ἥλιος ἐκλάμψας φλόγα  
τήκει πετραίαν χιόνα· πᾶσα δ' εὐθαλῆς  
Αἴγυπτος ἀγνοῦ νάματος πληρουμένη  
φερέσβιον Δήμητρος ἀντέλλει στάχυν  
ἀπάτης δικαίας οὐκ ἀποστατεῖ θεός  
ψευδῶν δὲ καιρὸν ἔσθ' ὅπου τιμᾷ θεός  
μὴ παρασπιστὴς ἐμοὶ  
μήτ' ἐγγὺς εἴη ()  
τὸ ξυγγενὲς γὰρ καὶ φθονεῖν ἐπίσταται  
διαβρέχεις τάρτύματα  
σφύρας δέχεσθαι κάπιχαλκεύειν μύδρους  
ὥς ἀστενακτὶ θύννος ὥς ἠνείχετο  
ἄναυδος  
τὸ σκαῖον ὄμμα παραβαλὼν θύννου δίκην  
ἐγὼ δὲ χοῖρον καὶ μάλ' εὐθηλούμενον  
τόνδ' ἐν νοτοῦντι κριβάνῳ θήσω. τί γὰρ  
ὄψον γένοιτ' ἂν ἀνδρὶ τοῦδε βέλτιον;  
λευκός - τί δ' οὐχί; - καὶ καλῶς ἠφευμένος  
ὁ χοῖρος· ἔψου μὴδὲ λυπηθῆς πυρί  
θύσας δὲ χοῖρον τόνδε τῆς αὐτῆς ὕος,  
ἧ πολλὰ γ' ἐν δόμοισιν εἵργασται κακά,  
δονοῦσα καὶ τρέπουσα τύρβ' ἄνω κάτω  
αἱ δ' ἔπτ' Ἀτλαντος παῖδες ὠνομασμέναι  
πατρὸς μέγιστον ἄθλον οὐρανοστεγῇ  
κλαίεσκον, ἔνθα νυκτέρων φαντασμάτων  
ἔχουσι μορφὰς ἄπτεροι Πελειάδες  
χλιδῶν τε πλόκαμος ὥστε παρθένοις ἀβραῖς·

ὅθεν καλεῖν Κουρήτα λαὸν ἦγεσαν  
 Ἰωνικὴν ῥῆξιν ἐκτείνας ὡς ὅτι  
 εἴτ' οὖν σοφιστῆς καλὰ ἑ παραπαίων χέλυν  
 τῷ πονοῦντι δ' ἐκ θεῶν  
 ὀφείλεται τέκνωμα τοῦ πόνου κλέος  
 ἀλλ' ἔστι κάμοι κλῆς ἐπὶ γλώσση φύλαξ  
 οἴκοι μένειν χρή τὸν καλῶς εὐδαίμονα  
 {καὶ τὸν κακῶς πράσσοντα καὶ τοῦτον μένειν}  
 ν]εότικτα δ' ὑπὸ μηρο[ (]σι κορων[ )  
 τοσαῦτα, κῆρυξ, ἐξ ἑμοῦ διάρτασον  
 τουν᾽ ἀσαλῆς θεόθεν μανία an?  
 θετὸς υἱός  
 θινὸς ἐμβολὰς ἀλός ἑ  
 ὡς κάπηλα προσφέρων τεχνήματα  
 νεοκράτες σπονδαί()  
 ἐν διρρυμία πῶλοι  
 μάχλον (ἄμπελον)  
 πρὶν ἂν παλαγμοῖς αἵματος χοιροκτόνου  
 αὐτὸς σε χράνη Ζεὺς καταστάξας χεροῖν  
 Αἰθίοπα φωνήν  
 πότερα γυνή τις Αἰθίοψ φανήσεται;  
 λεοντόχορτον βούβαλιν νεαίρετον  
 ὥς λέγει γέρον γράμμα  
 [  
 α[  
 .[  
 ἔλα, δῖωκε μή τι μαλκίων ποδί  
 τὸ λαμπρὸν [.....] δοθερμοναθ' ἑ ἥλιον  
 θάλποντα κάκχεο[v]τα βλαστημὸν θέρος  
 ἄειλα (πεδία)  
 ἄνω ποταμῶν  
 ἄχνη (πυρός) i.e. καπνός  
 ἀπτῆνα, τυτθόν, ἄρτι γυμνὸν ὀστράκων  
 ὀπισθοβριθὲς ἔγχος  
 ὑποσκεπόν ἑ χέρα  
 ἀκμήν δ' ὅσα  
 τὰ κύμβαλ' ἤχεῖ

ὁ κισσεὺς Ἀπόλλων, ὁ βακχείομαντις  
δέσποινα νύμφη, δυσχίμων ὀρῶν ἄναξ  
ζεῦγος τεθρίππων  
ναρᾶς τε Δίρκης  
ἄτεγκτος — — παρηγορήμασιν  
μὴ κακοῖς ἰῶ κακά

ΘΕΤΙΣ· Apollo in nuptiis meis cecinit τὰς ἐμὰς εὐπαιδίας  
νόσων τ' ἀπείρους καὶ μακραίωνας βίου,  
ζύμπαντά τ' εἰπὼν θεοφιλεῖς ἐμὰς τύχας  
παιῶν' ἐπηυφήμησεν εὐθυμῶν ἐμέ.

5 κὰγὼ τὸ Φοίβου θεῖον ἀψευδὲς στόμα  
ἥλπιζον εἶναι, μαντικῇ βρύον τέχνῃ·  
ὁ δ' αὐτὸς ὑμνῶν, αὐτὸς ἐν θοίνῃ παρών,  
αὐτὸς τάδ' εἰπὼν, αὐτός ἐστιν ὁ κτανὼν  
τὸν παῖδα τὸν ἐμόν

(ὅ τι) νῦν ἦλθ' ἐπὶ στόμα  
θάρσει· πόνου γὰρ ἄκρον οὐκ ἔχει χρόνον  
ὥς οὐ δικαίως θάνατον ἔχθουσιν βροτοί·  
ὅσπερ μέγιστον ῥῦμα τῶν πολλῶν κακῶν  
βριθὺς ὀπλιτοπάλας, δάϊος ἀντιπάλοισι  
ἀποπτύξαι δεῖ καὶ καθήρασθαι στόμα  
μειξοβόαν πρέπει  
διθύραμβον ὁμαρτεῖν  
σύγκωμον Διονύσῳ  
λαβὼν γὰρ αὐτόθηκτον Εὐβοικὸν ξίφος  
(φλόξ)

ὑψηλὸν ἠβήσασα τεκτόνων πόνον devasta(vi)t  
σὺ δέξ' ἄπω[θεν] αὐτόν· οὐ γὰρ ἐγγύθεν  
[βαλεῖς·] γέρων δὲ γραμματεὺς γενοῦ σαφής  
σύ τοί μ' ἔφυσας, σύ με καθαιρήσειν δοκεῖς  
παύσυβριν δίκην πυρός (i.e. aquam)  
ἐξ ὀσφυαλγοῦς κώδυνοσπάδος λυγροῦ  
γέροντος in iuvenem valentem mutatus  
ἄλλ' οὔτε πολλὰ τραύματ' ἐν στέρνοις λαβὼν  
θνήσκει τις, εἰ μὴ τέρμα ξυντρέχοι βίου,  
οὔτ' ἐν στέγῃ τις ἥμενος παρ' ἐστία



φεύγει τι μᾶλλον τὸν πεπρωμένον μόρον  
ὀξυγλύκειάν τᾶρα κοκκιεῖς ῥόαν  
Λιβυρνικῆς μίμημα μανδύης χιτῶν  
σὺ δὲ σπαθητοῖς τριμιτίνοις ὑφάσμασιν  
λοῦταί γε μὲν δὴ λουτρὸν οὐ τὸ δεύτερον,  
ἀλλ' ἐκ μεγίστων εὐμαρῶς λουτηρίων  
ὀστέων στέγαστρον  
ἐκ πηλοπλάστου σπέρματος θνητὴ γυνή (sc. Pandora)  
μελανοστέρφων γένος an  
Κραναά

ἄφρὸς  
βορᾶς βροτείας ἐρρῦη κατὰ στόμα  
δεινοὶ πλέkein τοι μηχανὰς Αἰγύπτιοι  
οὔνεκ' ἐκεῖ ἄνθεα λειμώνια ()  
ἀμήχανον τέχνημα καὶ δυσέκδυτον  
σπίδιον μῆκος ὁδοῦ io  
(ad feminas [Chori, ut vid.])  
ὕμεῖς δὲ βωμὸν τόνδε καὶ πυρὸς σέλας  
κύκλω περίστητ' ἐν λόχῳ τ' ἀπείρονι  
εὗξασθε  
ὅπου γὰρ ἰσχὺς συζυγοῦσι καὶ δίκη,  
ποία ξυνωρὶς τῶνδε καρτερωτέρα;  
πάτερ Θεοῖνε, μαινάδων ζευκτήριε  
Ἥρα τελεία, Ζηνὸς εὐναία δάμαρ  
ἐναγώνιε Μαΐας καὶ Διὸς Ἑρμᾶ  
οἷ τοι στεναγμοὶ τῶν πόνων ἐρείσματα  
λαμπραῖσιν ἀστραπαῖσι λαμπάδων σθένει  
(de facibus sacris Eleusiniis)  
ἔφριξ'· ἐρῶ δὲ τοῦδε μυστικοῦ τέλους  
ἐπῆμεν τῆς ὁδοῦ τροχήλατον  
σχιστῆς κελεύθου τρίοδον, ἔνθα ξυμβολὰς  
τριῶν κελεύθων Ποτνιαῖδας ἡμεῖβομεν

ΧΟ. δέσποιν' Ἑκάτη, τῶν βασιλείων an  
πρόδομος μελάθρων  
κοινὸν τύχη, γνώμη δὲ τῶν κεκτημένων  
ὁ χρήσιμ' εἰδῶς, οὐχ ὁ πόλλ' εἰδῶς σοφός

ἀμαρτάνει τοι καὶ σοφοῦ σοφώτερος  
ἢ βαρὺ φόρημ' ἄνθρωπος εὐτυχῶν ἄφρων  
κάτοπτρον εἶδους χαλκός ἐστ', οἶνος δὲ νοῦ  
οὐκ ἀνδρὸς ὅρκοι πίστις, ἀλλ' ὅρκων ἀνήρ  
φιλεῖ δὲ τῷ κάμνοντι συσπεύδειν θεός  
καλὸν δὲ καὶ γέροντι μανθάνειν σοφά  
πρὸ τῶν τοιούτων χρὴ λόγων δάκνειν στόμα  
κακοὶ γὰρ εὖ πράσσοντες οὐκ ἀνασχετοί  
τὸ γὰρ βρότειον σπέρμ' ἐφήμερα φρονεῖ,  
καὶ πιστὸν οὐδὲν μᾶλλον ἢ καπνοῦ σκιά  
γῆρας γὰρ ἥβης ἐστὶν ἐνδικώτερον  
(terrae motibus Sicilia a continente abrupta est)

— ἀφ' οὗ δὴ Ῥήγιον κυκλήσκεται  
Κύπρου Πάφου τ' ἔχουσα πάντα κλῆρον  
Αἴγινα δ' αὕτη πρὸς νότου κεῖται πνοάς  
ἀγισίλαος (sc. Ἀιδης)

αἰδνόν

Αἴνηθος

ἀλαβαστροφόρος

ἀλεός

ἀλκάθειν

ἀμυνάνδρως

ἄμυντρον

Ἄμφις

ἀπαίρειν (de itinere)

ἀπέλ(λ)ητοι

ἀπήνθισται ()

ἀριδάκρυτος ()

ἀρχῆθεν

ἄξαι

ἀσχαδές

αὐλών (τάφρος)

αὐλών (πυρά)

αὖρι (ταχέως)

αὐτοκῆρυξ

ἀφάζει

βοῦ

γρυπαίετος (χαλκήλατος ἐπ' ἀσπίδος ἐπών)  
ἐδανοῖς  
εἰλαπῖναι  
ἐμμέλεια (de saltatione satyrica dictum)  
ἐνώδια  
ῥήνησας  
ῥιγένεια (de leaena)  
ἴττυγα†  
καταφαγᾶς  
κεχρηματεῖσθαι†  
κηδεῖα  
κραταίπιλος  
Κυνοκέφαλοι  
κυντερώτατα (vel ὠτερα) vel κυντατώτατα  
λάμπουρις  
μειζονώτερος  
Μονόμματοι  
ναῦλα  
ὀμείχματα  
ὀργάζειν ( παίοντα ἐξελαύνειν καὶ μαλάττειν)  
οὐραυζέτω  
πάλμυδος  
πεφρασμένος  
πρέψαι  
Σκάμανδρος  
στέμβω  
Στερνόφθαλμοι  
στόμις  
σχελίδες  
τραγέλαφος  
τρίσζωος  
ὑπερτερώτερος  
Φρύγες ( Troiani) vel et Φρυγία ( Troia)  
φυξίμηλα  
χαλιμάδες ( Βάκχαι)  
χειμάμυνα  
χελιδονίζειν ( βαρβαρίζειν)

ψιλῆτ(ος)  
 μενουμ[ ]μιαναρα[ ]η Τρικορυ[ ] ὅτι τονδ  
 [ ]τον κω[ ]ταδ' Ἐρμι[ππ ]δε τὴν ἀρχ[ὴν Αἰ]σχύλου.  
 [ ].ροτε[...].υ[.].ν[.].ο[...].ους  
 [ ].θ[.].εφα..νωδ' ἔχειν  
 .[.].[...].[...].βεβ.κ.ς  
 ..[...]......[.].ους  
 ...[.]....[.]....[.].βα[.  
 .ι....ο[.].ων..ρα.  
 ...[...]. ὄ...νοσαρ.αν  
 .ἄι..ε.σ...υθιαν κόρυν  
 10 [..].[.].οσειπ..η φλέγων  
 ].πεδοθεν ὀμματων[  
 [..].οσε[.].ορεσιν λέγειν[  
 .[.]....γ..π.. εὐμέτροις[  
 ].[.].[.].ηπα[.].νασο.[  
 15 ].ασ.....η.ειν  
 ]δαισ[.].νοφορον  
 ].νξι..α σ[ε]βίζ[.].ν  
 ].οισπ[.].κρούεις  
 ].α...[.]....γαν  
 20 ]νιν[..]ω βρ[ο]τὸς  
 ]  
 ]ς ἄκαιρα μωμένους  
 ]νικον πνέων [  
 ].δε[..  
 25 ]ων π[.]λε[.]  
 ]...[.].ιζυν  
 ]....[...].ιατ' ἐπιπεμπ[  
 ].ξ.....[.].ενων διαι  
 ]υμ.....[.].κομπολύραν  
 30 ]α κο[.].[.].....ακchon  
 [.]κά.....[.].λ' ἀλαλαγμόν·  
 Ἐ]νυαλίου μ[.]......αλεγεις  
 [ ]ρανοτ[.].μοι[.].οισι  
 ο[.].οπλο..ο[.].ς εὖ-  
 35 σπλαγχνος [.]. ἐφιππ.[

φεύζεται  
προσβολάς· κύ..ις ὡς γε[  
δέξεται δὲ γὰ νιν ἀλλό[

...

[ ]...[.]εμελπομα[  
[.][...][..]κοισινεν.[  
[.φ...ραφ[.]λον γεν.ια[  
[]υ..υδεῖτό μ' ἄλλ' εὐπραξ[  
5 [ ]γτομοι..νδεσιε.ογ[  
[.][..]νελθουσιν μα..[.].[

...

[ ὅτ]οβον ω[  
[ ]πνευμα[  
[ ]σχαλει.[  
[ ]ε.ται μέ[  
[ ].αιτησδ.[  
[ ].οισδε[  
[ ]ας Ἀσιαδ[  
[ ].....[  
[ ]αφεῖτ' .[  
10 [ ]ισειχε.[

[ ]δεν χαλ[  
[.μρ.ξεν.[  
ἀντίψαλμος [  
[ ]ης δοῦπο[  
15 [ ]νται θυμ[  
[ ]ονουσιν[  
[ ] [ ]  
[ ]ε.π[

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A. [ο[  
ἥις]χυνας [  
αὐδῶ φρο[νεῖν  
μὴ νηπια[  
5 ὡς ἦδε μα.[  
πομπῇ δ' α[

B. .[  
 πειθε[  
 συγχεστ[.]ια.[  
     <sup>10</sup> μηδ' ει.ον[  
 ἀλλ' ἐμφανη[  
 ἥρα κατει[.]α[  
 ἥκει· λέγει δ[  
 εὐνας τελε[  
     <sup>15</sup> .[.]σ.ως γεν[  
 .]δετουπν[  
 καί σοι παραι[ν  
 ..[.]..στομη[  
 .][.]ειν· το.[  
     <sup>20</sup> ....(.)]διδαχθ[  
 Χ(Ο.) ᾗγε δὴ βασιλεῦ [ an  
 καὶ ξύμπασαν μ[  
 τοῦ βαθυπλουτο[  
 πενίας ναίων κ[  
     <sup>5</sup> ..]ικην σκηπτ.[  
 [    ]αμε[..].φ.[  
 [    ]δεπρ.[  
 [    ]νάζομ[  
 [    ]..[.]σ[  
     <sup>10</sup> [    ]δ' α[  
 [    ].υ[  
 ...  
 ...  
 [ ]επωδο[  
 [ ]ειανοκλε[  
 [    ].[  
 ...  
 ...  
     χειρ.[  
 ἰδὲ γάρ, ὦ Ζ[εῦ] ξέ[νιε] ν[.][.].[  
 τ]ὸν ξενοδόκον κατασκ[  
 .. ἐ]στιν χάρις ἐν θ[εο]ῖς  
     <sup>5</sup> [    ]..[.]σι τοῖς δικαίοις.

τοίγαρ κ[ατα]πρισσομ[  
 κόμας [ἀ]φειδεῖ χε.[  
 τόδ' ἄνα[υ]λον βρέγμαπ[..].[  
 δυρομ[έν]α σὸν πότμον γό[οις]  
 10 τόδε γὰρ [ρ .....]...εἰν παρωσ[  
 πρ[.].[ ca. 10 litt. ]ρμου λιμ[  
 ε.[ ca. 12 litt. ].ει  
 τ.[ ca. 11 litt. ].μαι  
 ] [ ]

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[ ]οσον[  
 [].λο[.]τόδε πάθος  
 [ἐ]πέζεσεν  
 [ ]οφλεγες  
 5 [ ]ατον αὐτόμαργον [  
 [ ]εον· ἰὼ παῖ  
 [ ]ρ τέκνον τ.[.]ε.[  
 [ ]τω θαμ[ί]ξει[  
 [ ]φύλοις μελη[.].[  
 10 ἀ]ντίφαντος α.[  
 [ ]πυρ[.]σπ[.]οσ[  
 [ ].αν[  
 [ ]οσ.[

...

[ ]εν εὐχαῖς πρῶτα πρεσβέων σεβ[  
 ἰ]κνοῦμαι φέγγ[ος] ἡλίου τὸ νῦν  
 15 [ ] αμ]εῖναι ξὺ[ν] τύχαις εὐημέρ[οις]  
 [ ].[.] Ἑλλάδος λοχαγέταις  
 [ ]Με]νέλεω τὴν βίαιον ἀρπαγὴν  
 [ ]πράσσουσι Πρ[ι]αμ[ί]δην Πάριον  
 [ ]ς εὐμενῇ συνα[λ]λ[α]γὴν·  
 20 [ ].πφ[.].μεπαμυ[.....].[  
 [ ]....φησ[  
 [ ]π[

10 ...

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[ ].ονος  
 []......ῳϊκον  
 [].τοῦ θεοῦ  
 [ ].....[  
 [ ]εν...[  
     5 [ ]ως δ' αν[  
 [ ].μαχον.[  
 [ ].ολ[  
 [ ].μεναιτ.[  
 [ ]α τῆς ἀληθ[  
     10 [ ]εσμονε[  
 [ ]ῶν φῶλον [  
 [ ]ησδ' αιων.[  
 [ ]δαφιππ[  
 [ ]ριαμεσυμ[  
     15 [μ]ακεδνὸς α[  
 [ ]λοιτανευ.[  
 []. θῆρες ριδ[  
 [ ]ακοντεσε[  
 κ]ρεοβότουσ[  
     20 [ ]σ δρᾶν τε κα[  
 [ ]οπτεροισιν[  
 [ ]ν βίοντον εμ[  
 [ ]τοδεφερε.[  
 [ ] θάλαμον .[  
     25 [ ]δες εὔτολ[μ  
 [ ]αφιλήτω.[  
 [ ]σδε Τευκρίδ[  
 [ ].δα πλατιδ.[  
 [ ].(.).θενη[  
 ...  
 ...  
 [ ]χθ.[.]ηρας  
 [ ]αν ἐκάστω  
 [ ]ν  
 [ ]οτον τόνδ' ἐφεπουσ[  
     5 [ ]ομιση



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[ ] Πηλεὺς δεμ[

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[ ]σαμεμ[

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<sup>15</sup> λογο[

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[ ].α[ ]αστραβ[

[ ]...[ ]τοτη[

[].[.]στο[ ].σιμμ.

ς [ ].οδεα...[

[ ].α[...]ος ἐλήφ[θ]η

[ ]σαμενα σοφά

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διδ.[

ἀελλ[

τεκν[

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[ ]πλοκης

[].ροσαστ.χος

[].σερεις·

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[ ].ι συλλαβ.ν

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[ ]αρεσ.[

[ ]νοντ.[

[ ]ωδεπ[

[].πονε[

[]λας καθ[

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 [ ]λα[  
 []αλλιπ[  
 [ ]ρομ[  
 []οπν.[  
 []καδμ[  
 []εφο[  
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 [ ].π[  
 [ ]ει προ.[  
 ἐκ δ' ἰκέσθαι φασὶ [  
 [ ]..[..]εκτημα.[  
 [ ]..[.]...[  
 ...  
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 [ ]β.[  
 [ ]αλμ.[  
 [ ]δελφ.[  
 [ ]σαιν  
 [ ]ξαγω  
 [ ].εσ.  
 [ ]αι.  
 [ ].άμη  
 [ ]μαχ.  
 10 []αλλω[  
 []λλουτ[  
 [ ]..[  
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 ου[.].[  
 5 οὐδ' ἄμφ.[  
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6 F 25 d

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[ ]μη[

[ ]αζει βοτ.[

[ ]σβολη δεβ[

[ ]σανη[

[ ]αδεσβ..[

[ ]ννεκβοτ[

[ ]ηλογον[

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[ ]ν Στύγιο[  
[ ]ισιναδ' [

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[ ]β..[  
...] ξυλλαβ..[  
ἦ γάρ τι θεῖον [  
.]αινει δολω[  
οιδ..[.].[.].[

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ατρ.[  
ὅπως [  
ειμεν.[  
μόνον [  
ελω[

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[ ]στα.[  
[ ]ῶταμηδα[  
[ ]προμαν[  
[ ]τηριοι..[  
[ ].ταινια[

6 F 47 c 2

6 F 47 b

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[ ]μηγ[  
[ ].ηρ.[  
[ ]οσπ.[  
[ ].αικαπ.[.].[  
[ ]λαιων ἐδ[  
[ ]ατ' ε[  
[ ].υρ.[

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[ ]πε...[  
[ ]υτατ[.]υ.[  
[ ].ξοπ[  
[ ]σιον μ[  
[ ].πω πλ.[  
[ ]σταδαν[  
[ ]σταλη[  
[ ]νπερ[  
[ ]πλαγχ[  
10 [ ].νεοντ[  
[ ]ειν ταμ[  
[ ]ηντο.[  
[ ]ους· γυν[  
[ ].οπαδο[

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[ ]κο[  
[ ]τυσ..[  
[ ]σσαλατ.[  
[ ]ναυτω[  
5 [ άν]άγκη κα[

[ ] ξυνοικει[  
[ ]ν γέρασ[  
[ ]νητα[  
[ ] άελπ[τ  
10 [ ].ολλα[

[ ]ρασε[  
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5 τᾱ.[  
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[ ]μαι.[

[ ]στάδα..[

[ ] διακτορο[

[ ].ει πεμπ[

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[ ]ερ φιλω[

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[ ]οραι συν[

[ ]οπυρο[

[ ]αστρα[

[ ]ηνε[

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[ ]μεν με[

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].έναιμον.[

]ακράι[ ] [

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[ ]θοπλο.[

[ ]εν άμφ[

[ ].υ.εμη[

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[ ].δα[ ]ε χνόαι π.[

[ ]ωνδι.[

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[ ]ω..[

[ ]τροπουσ[

[ ]δ' έν.[

[ ].γμαμ[

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]ηισι μυθ[

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<sup>10</sup> [ ].

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[]μοι.[

[]χαλκ..[

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[]....ασ.[

<sup>5</sup> [ ]αρ.οσο[

[ ]να[.]μο.[

[ ]η[.]σο.[

...

<sup>6</sup> F 451 x

[ ].σ...ννῶσα μὴ σπείρειν κακ[

[ ]ντ' ἐστιν εἰρήνη βροτοῖς

[ ].αἰνω τήνδε· τι[μ]ᾶ γὰρ πόλιν

ἐν ἡσὺ[χοις]ι πράγμασιν καθημένην·

δόμων τ' ἀέξει κάλλος ἐκπαγλού[μ]ενον

ἄ]μιλλαν ὥστε γειτόνων ὄλβῳ κρατεῖν·  
·]δ' αὖ φυτεύειν, οἱ δ[ἐ] γῆς ἐπεμβολᾶς  
..]μῳ λέληνται δαΐας πεπαυμέ[νοι  
σάλ]πιγγος, οὐδὲ φρουρί.. ἐξ[.].[

10 [ ]...[.]ῶιν[  
[ ]τθ..ειδ.[

...

[ ]ς· τίς ὅστ[ ]·σ;  
[ ]έστ[.]τον.[ ]  
[ ]θείς [ ]  
[ ]χαινευ[ ]..εαρ[  
15 [ ]του χθ[ ]..[.]α[  
5 ...

...

]δεμπ[  
].μεν ὥς ο.[

...

...

— ~ χ]ώραν ἐκκλερο[ιπ  
— ~ — ] τέκν' οἰκέται[  
[ ]·βεις Τενεδίων [ ]  
[ ]λε· χεῖριοι γὰρ ἦκ.[  
[ ]των μηδενει..[.....].  
[π]όλιν σὴν πολεμιο[.....]ασο·  
τά]ρβει Τενεδίων φευγ[....]...ς  
[ ]θαπασα γῆ περί[ρ]ρυτος  
[ ]νδρων πῶς τάδ[‘ Ἄρ]γείοις φίλα  
10 [ ]·ῶσιν ἐν φ[.....] στρατοῦ·  
[ ]ι θαυμαθ.[ ]·[ ]  
[ ]·[ ]

...

...

[ ]·[.]·ο.[ ]  
[ ]·τ' ἀλ.ο[ ]  
[ ]οντ' ε.ειρετα[ ]  
[ ]ροσ.ακην.[ ]  
5 [ ]·υσμ[ ]·σρύμ.[ ]

[ ]των χαιρ.[ ]ουκο[  
 [ ]υσησπαρ[ ]ε.[  
 [ ].πω προτερ[  
 [ ]νυμφα[ ].ηκλ[  
 10 [ ]ς ἐπέβη[ ].[  
 [ ]απρασσόμ[εν  
 [ ]ποί.ηνα[  
 [ ]ιβ.σε τίει μ[  
 [ ]δ' οὐρανι.[  
 15 [ ]ις τάδε δ' ἀντ.[  
 [ ]..ξι γὰρ οὐρα[....]α.[  
 [ ].. ἄπτερον δάκρυς·  
 [ ]..ἀττισμεν  
 [ ]..τινος νέου  
 20 [ ]με]ταιχμίω[ι] φορᾷ πρὸς νεφ.[  
 [ ]α νηλίπουν [κέ]λευθον  
 [ ]..[.]αισεν π.[..]σιν ὄξυ[  
 [ ] κυνός  
 [ ]..αν ταδε[  
 25 [ ]κυρ[

...

...

[ ]η[  
 [ ]μεν.σ  
 [ ]  
 [ ]νιν θαλ[ί]αν  
 5 [ ]...λ.υσασ  
 [ ]..[.]ιαις  
 [ ]  
 [ ]υμεν  
 [ ]ος

...

...

ΧΟ. [ ]..[.]  
 .τάξομα[ι  
 .τίς τάδ' [ ]..[

πήματ[.].[.]δεχοιτ[  
 αντ.[..]ιμ...[  
 τὸν δὴ περιρρυ[τ]..[ στρ.  
 ὧλ[εζ]αν ῥυσίπτολ[ιν  
 π[οι]μανδρίδαι [  
 ὄρχαμ[οί] τ' ἐπίσκο[ποι  
     10 τευχ[έ]ων [.]πε[λ]πίσαντ[  
 δίκᾱ δ' Ὀδυσσῆϊ ξυνῆσαν [ ἀντ.  
 ο]ὐκ ἰσο[ρ]ρ[όπ]ῳ φρενί·  
 [   ] σφιν εὐθύν[...]...  
 [   μελ]αγχίτων[  
     15 .[...].αις ξιφοκτον[  
 ὥσπερ καὶ Τελαμῶν  
 αὐ]τοκτόνος ὤλετο [  
 [   ]....πρ[

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 [ ]..[   ].ν φρένας  
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δε]ῦρ' Ἀγαίικ[(<sup>~</sup>)<sup>-</sup>  
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s [ ].ν ᾗζεται φρε[(<sup>~</sup>)<sup>-</sup>  
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 [ ].χαλκεοτυπει[  
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 [ ] πυρὸς ἦψε φάος βρ[  
     <sup>10</sup> [ ]γμα γαιματρ.(.)[  
 γ]ύαλα παρθεν[  
 [ ]ναιωνα....[  
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 δ]ύσποτμοι .υγαι[  
     <sup>15</sup> [ ].εκτοσ[  
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ἡ μὲν] σκηνὴ τοῦ δρᾶ[ματο]ς ὑπόκειται ἐν[.....]· ὁ δὲ χο(ρὸς)  
 συνέστη[κεν  
 ἐ]κ πολιτῶν γε[ραιῶ]ν· ὁ προλογίζ[ω](ν)[  
 [ ].αδυνα  
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     <sup>20</sup> [ Φ]ιλ[οκ]τ[η]  
 [ π]αρ' Εὐρι-  
 πίδῃ Νεο]πτολεμο  
 [ ]Φιλοκτη  
 [ Ὀδυς]σευς  
     <sup>25</sup> [ ]  
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[ ]λα...[  
 [ ]ος ἔχει ἀντ[  
 [ ].[.]έχει πρὸς τον[  
 [ ]Κέκροπος γα.κα[  
 οὐ χρή λέοντος σκύμνον ἐν πόλει τρέφειν,  
 ἦν δ' ἐκτραφῇ τις, τοῖς τρόποις ὑπηρετεῖν.  
 καλῶς τεθνάναι κάλλιον ἂν μᾶλλον ἢ σεσῶσθαι  
 οὐκ ἔτ' ἀκταίνω  
 δράξαντι γάρ τοι καὶ παθεῖν ὀφείλεται  
 ἀρτίδροπος ὁπώρα νεάζουσα ()  
 μάντις (i.e. ἰατρός)  
 μυχθίζειν  
 κυμάτων (vel sim.) ἀγκάλαι  
 ὅς εἶχε πώλους τέσσαρας ζυγηφόρους  
 φιμοῖσιν αὐλωτοῖσιν ἐστομωμένας  
 ζόης πονηρᾶς θάνατος αἰρετώτερος·  
 τὸ μὴ γενέσθαι δ' ἐστὶν ἢ πεφυκέναι  
 κρεῖσσον κακῶς πράσσοντα  
 Δήμητερ ἢ θρέψασα τὴν ἐμὴν φρένα,  
 εἶναί με τῶν σῶν ἄξιον μυστηρίων  
 (καὶ) μὴ (πρὸς ὀργὴν) σπλάγχνα θερμῆνης κότῳ  
 χρόνος καθαιρεῖ πάντα γηράσκων ὁμοῦ  
 (γύναι,) γυναιξὶ κόσμον ἢ σιγὴ φέρει  
 πολλάκι τοι καὶ μωρὸς ἀνὴρ κατακαίριον εἶπε  
 ὀργῆς ματαιίας εἰσὶν αἵτιοι λόγοι  
 ἐνδεδυμένος κύπασσιν φοινικοῦν ποδῆρη  
 τέχνης ἀπάσης ἐστὶν ὄργανον (sc. τὸ πῦρ) ~ —  
 τὸν σὸν κατέκταν παῖδα  
 πεζικὸς ὥρμηται στρατός  
 [τ]άδε πάσχειν ἐθέλεις  
 Μαραθώνιον ποίημα  
 πισσοκώνητον μόρον (vel alius casus)  
 σπίδιον πεδίον  
 σπογδαὶ χαλίκρητοι  
 αἰγίζειν vel αἰγίζεσθαι  
 ἀλφινία  
 ἀπεριάλητος

κορύθων

λάλησις

μενοιᾶ ( ὀρέγεται)

πρυλεύσεις

οἱ περιλειφθέντες τῶν Σπαρτῶν, ὥς Αἰσχύλος φησίν, ἦσαν Χθόνιος,  
Οὔδαῖος,

...[.]ασιος[ Α]ἰσχύλος ομ[.]α[ ] Λακεδα[ι]μόνιον ἀ[ποφαί]νει  
τὸν Ἀλ[κμ]ᾶνα[· λέγει] γὰρ ἐν τοῖς Ὑακιν[θ ] ἄκουσα ταν  
ἀηδ[ον ]

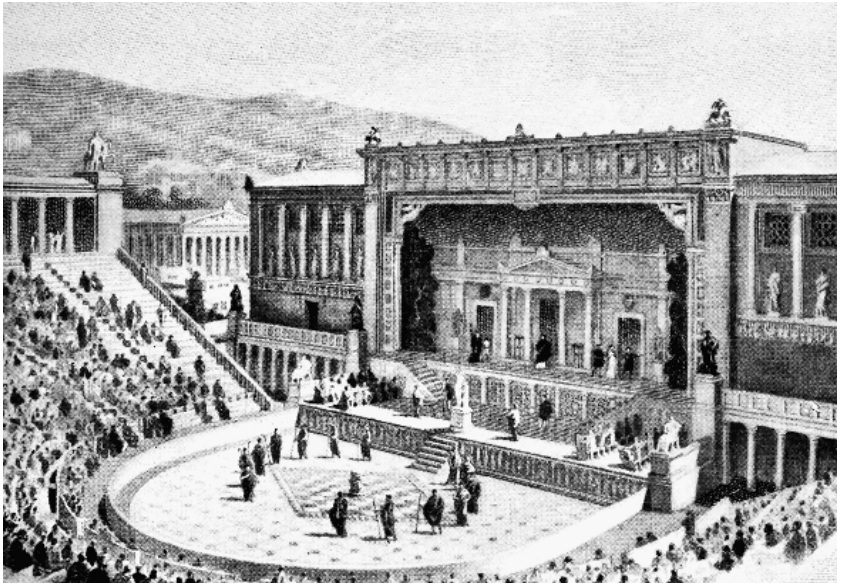
παρ' Εὐρώτα.[ ]ταν Ἀμυκλα[ ]μεναι τατ[ ]τον εὐνο-  
μω[ ]ουσσαναυτα.[ ] ἀρεταν ταν[ ]που μέλεσι.[ ]

5 ταλλαν ταν τ.[ ] Ἀταρνίδα ἐν[ ]· ἐν γὰρ τούτο[ις ] γράφειν  
ταπ[ ] Ἀλκμᾶνος [ ]τον αλ[ ] ἐπιλε[

# The Biographies



*The Theatre of Dionysus in Athens, where many of Aeschylus' plays were first performed*



*A modern reconstruction of how the theatre may have appeared in Aeschylus' time*

# INTRODUCTION TO AESCHYLUS by E. D. A. Morshead



The surviving dramas of Aeschylus are seven in number, though he is believed to have written nearly a hundred during his life of sixty-nine years, from 525 B.C. to 456 B.C. That he fought at Marathon in 490, and at Salamis in 480 B.C. is a strongly accredited tradition, rendered almost certain by the vivid references to both battles in his play of *The Persians*, which was produced in 472. But his earliest extant play was, probably, not *The Persians* but *The Suppliant Maidens* — a mythical drama, the fame of which has been largely eclipsed by the historic interest of *The Persians*, and is undoubtedly the least known and least regarded of the seven. Its topic — the flight of the daughters of Danaus from Egypt to Argos, in order to escape from a forced bridal with their first-cousins, the sons of Aegyptus — is legendary, and the lyric element predominates in the play as a whole. We must keep ourselves reminded that the ancient Athenian custom of presenting dramas in *Trilogies* — that is, in three consecutive plays dealing with different stages of one legend — was probably not uniform: it survives, for us, in one instance only, viz. the Orestean Trilogy, comprising the *Agamemnon*, the *Libation-Bearers*, and the *Eumenides*, or *Furies*. This Trilogy is the masterpiece of the Aeschylean Drama: the four remaining plays of the poet, which are translated in this volume, are all fragments of lost Trilogies — that is to say, the plays are complete as *poems*, but in regard to the poet's larger design they are fragments; they once had predecessors, or sequels, of which only a few words, or lines, or short paragraphs, survive. It is not certain, but seems probable, that the earliest of these single completed plays is *The Suppliant Maidens*, and on that supposition it has been placed first in the present volume. The maidens, accompanied by their father Danaes, have fled from Egypt and arrived at Argos, to take sanctuary there and to avoid



capture by their pursuing kinsmen and suitors. In the course of the play, the pursuers' ship arrives to reclaim the maidens for a forced wedlock in Egypt. The action of the drama turns on the attitude of the king and people of Argos, in view of this intended abduction. The king puts the question to the popular vote, and the demand of the suitors is unanimously rejected: the play closes with thanks and gratitude on the part of the fugitives, who, in lyrical strains of quiet beauty, seem to refer the whole question of their marriage to the subsequent decision of the gods, and, in particular, of Aphrodite.

Of the second portion of the Trilogy we can only speak conjecturally. There is a passage in the *Prometheus Bound* (ll. 860-69), in which we learn that the maidens were somehow reclaimed by the suitors, and that all, except one, slew their bridegrooms on the wedding night. There is a faint trace, among the Fragments of Aeschylus, of a play called *Thalamopoioi*, — i.e. *The Preparers of the Chamber*, — which may well have referred to this tragic scene. Its grim title will recall to all classical readers the magnificent, though terrible, version of the legend, in the final stanzas of the eleventh poem in the third book of Horace's *Odes*. The final play was probably called *The Danaides*, and described the acquittal of the brides through some intervention of Aphrodite: a fragment of it survives, in which the goddess appears to be pleading her special prerogative. The legends which commit the daughters of Danaus to an eternal penalty in Hades are, apparently, of later origin. Homer is silent on any such penalty; and Pindar, Aeschylus' contemporary, actually describes the once suppliant maidens as honourably enthroned (*Pyth.* ix. 112: *Nem.* x. ll. 1-10). The Tartarean part of the story is, in fact, post-Aeschylean.

*The Suppliant Maidens* is full of charm, though the text of the part which describes the arrival of the pursuers at Argos is full of uncertainties. It remains a fine, though archaic, poem, with this special claim on our interest, that it is, probably, the earliest extant poetic drama. We see in it the *tendency* to grandiose language, not yet fully developed as in the *Prometheus*: the inclination of youth to simplicity, and even platitude, in religious and general speculation: and yet we recognize, as in the germ, the profound theology of the *Agamemnon*, and a touch of the political vein which appears more

fully in the *Furies*. If the precedence in time here ascribed to it is correct, the play is perhaps worth more recognition than it has received from the countrymen of Shakespeare.

*The Persians* has been placed second in this volume, as the oldest play whose date is certainly known. It was brought out in 472 B.C., eight years after the sea-fight of Salamis which it commemorates, and five years before the *Seven against Thebes* (467 B.C.). It is thought to be the second play of a Trilogy, standing between the *Phineus* and the *Glaucus*. Phineus was a legendary seer, of the Argonautic era—“Tiresias and Phineus, prophets old”—and the play named after him may have contained a prophecy of the great conflict which is actually described in *The Persae*: the plot of the *Glaucus* is unknown. In any case, *The Persians* was produced before the eyes of a generation which had seen the struggles, West against East, at Marathon and Thermopylæ, Salamis and Plataea. It is as though Shakespeare had commemorated, through the lips of a Spanish survivor, in the ears of old councillors of Philip the Second, the dispersal of the Armada.

Against the piteous want of manliness on the part of the returning Xerxes, we may well set the grave and dignified patriotism of Atossa, the Queen-mother of the Persian kingdom; the loyalty, in spite of their bewilderment, of the aged men who form the Chorus; and, above all, the royal phantom of Darius, evoked from the shadowland by the libations of Atossa and by the appealing cries of the Chorus. The latter, indeed, hardly dare to address the kingly ghost: but Atossa bravely narrates to him the catastrophe, of which, in the lower world, Darius has known nothing, though he realizes that disaster, soon or late, is the lot of mortal power. As the tale is unrolled, a spirit of prophecy possesses him, and he foretells the coming slaughter of Plataea; then, with a last royal admonition that the defeated Xerxes shall, on his return, be received with all ceremony and observance, and with a characteristic warning to the aged men, that they must take such pleasures as they may, in their waning years, he returns to the shades. The play ends with the undignified reappearance of Xerxes, and a melancholy procession into the palace of Susa. It was, perhaps, inevitable that this close of the great drama should verge on the farcical, and that the poltroonery

of Xerxes should, in a measure, obscure Aeschylus' generous portraiture of Atossa and Darius. But his magnificent picture of the battle of Salamis is unequalled in the poetic annals of naval war. No account of the flight of the Armada, no record of Lepanto or Trafalgar, can be justly set beside it. The Messenger might well, like Prospero, announce a tragedy by one line —

Sit still, and hear the last of our sea-sorrow.

Five years after *The Persians*, in 467 B. C., the play which we call the *Seven against Thebes* was presented at Athens. It bears now a title which Aeschylus can hardly have given to it for, though the scene of the drama overlooks the region where the city of Thebes afterwards came into being, yet, in the play itself, Thebes is *never* mentioned. The scene of action is the Cadmea, or Citadel of Cadmus, and we know that, in Aeschylus' lifetime, that citadel was no longer a mere fastness, but had so grown outwards and enlarged itself that a new name, Thebes, was applied to the collective city. (All this has been made abundantly clear by Dr. Verrall in his Introduction to the *Seven against Thebes*, to which every reader of the play itself will naturally and most profitably refer.) In the time of Aeschylus, Thebes was, of course, a notable city, his great contemporary Pindar was a citizen of it. But the Thebes of Aeschylus' date is one thing, the fortress represented in Aeschylus' play is quite another, and is never, by him, called Thebes. That the play received, and retains, the name, *The Seven against Thebes*, is believed to be due to two lines of Aristophanes in his *Frogs* (406 B.C.), where he describes Aeschylus' play as "the Seven against Thebes, a drama instinct with War, which any one who beheld must have yearned to be a warrior." This is rather an excellent *description* of the play than the title of it, and could not be its Aeschylean name, for the very sufficient reason that Thebes is not mentioned in the play at all. Aeschylus, in fact, was poetizing an earlier legend of the fortress of Cadmus. This being premised, we may adopt, under protest as it were, the Aristophanic name which has accrued to the play. It is the third part of a Trilogy which might have been called, collectively, *The House of Laius*. Sophocles and Euripides give us *their* versions of the legend, which we may epitomize, without, however, affirming that they followed exactly the lines of Aeschylus Trilogy — they, for instance, speak

freely of *Thebes*. Laius, King of Thebes, married Iokaste; he was warned by Apollo that if he had any children ruin would befall his house. But a child was born, and, to avoid the threatened catastrophe, without actually killing the child he exposed it on Mount Cithaeron, that it should die. Some herdsmen saved it and gave it over to the care of a neighbouring king and queen, who reared it. Later on, learning that there was a doubt of his parentage, this child, grown now to maturity, left his foster parents and went to Delphi to consult the oracle, and received a mysterious and terrible warning, that he was fated to slay his father and wed his mother. To avoid this horror, he resolved never to approach the home of his supposed parents. Meantime his real father, Laius, on *his* way to consult the god at Delphi, met his unknown son returning from that shrine — a quarrel fell out, and the younger man slew the elder. Followed by his evil destiny, he wandered on, and found the now kingless Thebes in the grasp of the Sphinx monster, over whom he triumphed, and was rewarded by the hand of Iokaste, his own mother! Not till four children — two sons and two daughters — had been born to them, was the secret of the lineage revealed. Iokaste slew herself in horror, and the wretched king tore out his eyes, that he might never again see the children of his awful union. The two sons quarrelled over the succession, then agreed on a compromise; then fell at variance again, and finally slew each other in single combat. These two sons, according to one tradition, were twins: but the more usual view is that the elder was called Eteocles, the younger, Polynices.

To the point at which the internecine enmity between Eteocles and Polynices arose, we have had to follow Sophocles and Euripides, the first two parts of Aeschylus' Trilogy being lost. But the third part, as we have said, survives under the name given to it by Aristophanes, the *Seven against Thebes*: it opens with an exhortation by Eteocles to his Cadmeans that they should "quit them like men" against the onslaught of Polynices and his Argive allies: the Chorus is a bevy of scared Cadmean maidens, to whom the very sound of war and tramp of horsemen are new and terrific. It ends with the news of the death of the two princes, and the lamentations of their two sisters, Antigone and Ismene. The onslaught from without has been repulsed, but the male line of the house of Laius is extinct. The Cadmeans resolve that

Eteocles shall be buried in honour, and Polynices flung to the dogs and birds. Against the latter sentence Antigone protests, and defies the decree: the Chorus, as is natural, are divided in their sentiments.

It is interesting to note that, in combination with the *Laius* and the *Oedipus*, this play won the dramatic crown in 467 B.C. On the other hand, so excellent a judge as Mr. Gilbert Murray thinks that it is “perhaps among Aeschylus’ plays the one that bears least the stamp of commanding genius.” Perhaps the daring, practically atheistic, character of Eteocles; the battle-fever that burns and thrills through the play; the pathetic terror of the Chorus — may have given it favour, in Athenian eyes, as the work of a poet who — though recently (468 B.C.) defeated in the dramatic contest by the young Sophocles — was yet present to tell, not by mere report, the tale of Marathon and Salamis. Or the preceding plays, the *Laius* and the *Oedipus*, may have been of such high merit as to make up for defects observable in the one that still survives. In any case, we can hardly err in accepting Dr. Verrall’s judgment that “the story of Aeschylus may be, and in the outlines probably is, the genuine epic legend of the Cadmean war.”

There remains one Aeschylean play, the most famous — unless we except the *Agamemnon* — in extant Greek literature, the *Prometheus Bound*. That it was the first of a Trilogy, and that the second and third parts were called the *Prometheus Freed*, and *Prometheus the Fire-Bearer*, respectively, is accepted: but the date of its performance is unknown.

The *Prometheus Bound* is conspicuous for its gigantic and strictly superhuman plot. The *Agamemnon* is human, though legendary the *Prometheus* presents to us the gods of Olympus in the days when mankind crept like emmets upon the earth or dwelt in caves, scorned by Zeus and the other powers of heaven, and — still aided by Prometheus the Titan — wholly without art or science, letters or handicrafts. For his benevolence towards oppressed mankind, Prometheus is condemned by Zeus to uncounted ages of pain and torment, shackled and impaled in a lonely cleft of a Scythian precipice. The play opens with this act of divine resentment enforced by the will of Zeus and by the handicraft of Hephaestus, who is aided by two demons, impersonating Strength and Violence. These agents

if the ire of Zeus disappear after the first scene, the rest of the play represents Prometheus in the mighty solitude, but visited after a while by a Chorus of sea nymphs who, from the distant depths of ocean, have heard the clang of the demons' hammers, and arrive, in a winged car, from the submarine palace of their father Oceanus. To them Prometheus relates his penalty and its cause: viz., his over tenderness to the luckless race of mankind. Oceanus himself follows on a hippogriff, and counsels Prometheus to submit to Zeus. But the Titan who has handled the sea nymphs with all gentleness, receives the advice with scorn and contempt, and Oceanus retires. But the courage which he lacks his daughters possess to the full; they remain by Prometheus to the end, and share his fate, literally in the crack of doom. But before the end, the strange half human figure of Io, victim of the lust of Zeus and the jealousy of Hera, comes wandering by, and tells Prometheus of her wrongs. He, by his divine power, recounts to her not only the past but also the future of her wanderings. Then, in a fresh access of frenzy, she drifts away into the unknown world. Then Prometheus partly reveals to the sea maidens his secret, and the mysterious cause of Zeus' hatred against him — a cause which would avail to hurl the tyrant from his power. So deadly is this secret, that Zeus will, in the lapse of ages, be forced to reconcile himself with Prometheus, to escape dethronement. Finally, Hermes, the messenger of Zeus, appears with fresh threats, that he may extort the mystery from the Titan. But Prometheus is firm, defying both the tyrant and his envoy, though already the lightning is flashing, the thunder rolling, and sky and sea are mingling their fury. Hermes can say no more; the sea nymphs resolutely refuse to retire, and wait their doom. In this crash of the world, Prometheus flings his final defiance against Zeus, and amid the lightnings and shattered rocks that are overwhelming him and his companions, speaks his last word, "*It is unjust!*"

Any spectacular representation of this finale must, it is clear, have roused intense sympathy with the Titan and the nymphs alike. If, however, the sequel-plays had survived to us, we might conceivably have found and realized another and less intolerable solution. The name *Zeus*, in Greek, like that of *God*, in English, comprises very diverse views of divine personality. The Zeus in the *Prometheus* has

little but the name in common with the Zeus in the first chorus of the *Agamemnon*, or in *The Suppliant Maidens* (ll. 86-103): and parallel reflections will give us much food for thought. But, in any case, let us realize that the *Prometheus* is not a human play: with the possible exception of Io, every character in it is an immortal being. It is not as a vaunt, but as a fact, that Prometheus declares, as against Zeus (l. 1053), that “Me at least He shall never give to death.”

A stupendous theological drama of which two-thirds has been lost has left an aching void, which now can never be filled, in our minds. No reader of poetry needs to be reminded of the glorious attempt of Shelley to work out a possible and worthy sequel to the *Prometheus*. Who will not echo the words of Mr. Gilbert Murray, when he says that “no piece of lost literature has been more ardently longed for than the *Prometheus Freed*”?

But, at the end of a rather prolonged attempt to understand and translate the surviving tragedies of Aeschylus, one feels inclined to repeat the words used by a powerful critic about one of the greatest of modern poets— “For man, it is a weary way to God, but a wearier far to any demigod.” We shall not discover the full sequel of Aeschylus’ mighty dramatic conception: we “know in part, and we prophesy in part.” The Introduction (pp. xvi.-xviii.) prefixed by Mr. A. O. Prickard to his edition of the *Prometheus* is full of persuasive grace, on this topic: to him, and to Dr. Verrall of Cambridge — *lucida sidera* of help and encouragement in the study of Aeschylus — the translator’s thanks are due, and are gratefully and affectionately rendered.

E. D. A. M.

## AESCHYLUS by T. W. LUMB



Towards the end of the sixth century before Christ, one of the most momentous advances in literature was made by the genius of Aeschylus. European drama was created and a means of utterance was given to the rapidly growing democratic spirit of Greece. Before Aeschylus wrote, rude public exhibitions had been given of the life and adventures of Dionysus, the god of wine. Choruses had sung odes to the deity and variety was obtained by a series of short dialogues between one of the Chorus and the remainder. Aeschylus added a second actor to converse with the first; he thus started a movement which eventually ousted the Chorus from its place of importance, for the interest now began to concentrate on the two actors; it was their performance which gave drama its name. In time more characters were added; the Chorus became less necessary and in the long run was felt to be a hindrance to the movement of the story. This process is plainly visible in the extant works of the Attic tragedians.

Aeschylus was born at Eleusis in 525; before the end of the century he was writing tragedies. In 490 he fought in the great battle of Marathon and took part in the victory of Salamis in 480. This experience of the struggle for freedom against Persian despotism added a vigour and a self-reliance to his writing which is characteristic of a growing national spirit. He is said to have visited Sicily in 468 and again in 458, various motives being given for his leaving Athens. His death at Gela in 456 is said to have been due to an eagle, which dropped a tortoise upon his head which he mistook for a stone. He has left to the world seven plays in which the rapid development of drama is conspicuous.

One of the earliest of his plays is the *Suppliants*, little read owing to the uncertainty of the text and the meagreness of the dramatic interest. The plot is simple enough. Danaus, sprung from Io of Argos,



flees from Egypt with his fifty daughters who avoid wedlock with the fifty sons of Aegyptus. He sails to Argos and lays suppliant boughs on the altars of the gods, imploring protection. The King of Argos after consultation with his people decides to admit the fugitives and to secure them from Aegyptus' violence. A herald from the latter threatens to take the Danaids back with him, but the King intervenes and saves them. There is little in this play but long choral odes; yet one or two Aeschylean features are evident. The King dreads offending the god of suppliants

“lest he should make him to haunt his house, a dread visitor who quits not sinners even in the world to come.”

The Egyptian herald reverences no gods of Greece “who reared him not nor brought him to old age”. The Chorus declare that “what is fated will come to pass, for Zeus' mighty boundless will cannot be thwarted”. Here we have the three leading ideas in the system of Aeschylus — the doctrine of the inherited curse, of human pride and impiety, and the might of Destiny.

The *Persians* is unique as being the only surviving historical play in Greek literature. It is a poem rather than a drama, as there is little truly dramatic action. The piece is a succession of very vivid sketches of the incidents in the great struggle which freed Europe from the threat of Eastern despotism. A Chorus of Persian elders is waiting for news of the advance of the great array which Xerxes led against Greece in 480. They tell how Persia extended her sway over Asia. Yet they are uneasy, for

“what mortal can avoid the crafty deception of Heaven? In seeming

kindness it entices men into a trap whence they cannot escape.”

The Queen-mother Atossa enters, resplendent with jewels; she too is anxious, for in a dream she had seen Xerxes yoke two women together who were at feud, one clad in Persian garb, the other in Greek. The former was obedient to the yoke, but the latter tore the car to pieces and broke the curb. The Chorus advises her to propitiate the gods with sacrifice, and to pray to Darius her dead husband to send his son prosperity. At that moment a herald enters with the news of the Greek victory at Salamis. Xerxes, beguiled by some fiend or evil spirit, drew up his fleet at night to intercept the Greeks, supposed

to be preparing for flight. But at early dawn they sailed out to attack, singing mightily

“Ye sons of Greece, onward! Free your country, your children and

wives, the shrines of your fathers’ gods, and your ancestral tombs.

Now must ye fight for all.”

Winning a glorious victory, they landed on the little island (Psyttaleia) where the choicest Persian troops had been placed to cut off the retreat of the Greek navy, and slew them all. Later, they drove back the Persians by land; through Boeotia, Thessaly and Macedonia the broken host retreated, finally recrossing to Asia over the Hellespont.

On hearing the news Atossa disappears and the Persian Chorus sing a dirge. The Queen returns without her finery, attired as a suppliant; she bids the Chorus call up Darius, while she offers libations to the dead. The ghost of the great Empire-builder rises before the astonished spectators, enquiring what trouble has overtaken his land. His release from Death is not easy, “for the gods of the lower world are readier to take men’s spirits than to let them go”. On learning that his son has been totally defeated, he delivers his judgment. The oracles had long ago prophesied this disaster; it was hurried on by Xerxes’ rashness, for when a man is himself hurrying on to ruin Heaven abets him. He had listened to evil counsellors, who bade him rival his father’s glory by making wider conquests. The ruin of Persia is not yet complete, for when insolence is fully ripe it bears a crop of ruin and reaps a harvest of tears. This evil came upon Xerxes through the sacrilegious demolition of altars and temples. Zeus punishes overweening pride, and his correcting hand is heavy. Darius counsels Atossa to comfort their son and to prevent him from attacking Greece again; he further advises the Chorus to take life’s pleasures while they can, for after death there is no profit in wealth. A distinctly grotesque touch is added by the appearance of Xerxes himself, broken and defeated, filling the scene with lamentations for lost friends and departed glory, unable to answer the Chorus when they demand the whereabouts of some of the most famous Persian warriors.

The play is valuable as the result of a personal experience of the poet. As a piece of literature it is important, for it is a poetic description of the first armed conflict between East and West. It directly inspired Shelley when he wrote his *Hellas* at a time when Greece was rousing herself from many centuries of Eastern oppression. As a historical drama it is of great value, for it is substantially accurate in its main facts, though Aeschylus has been compelled to take some liberties with time and human motives in order to satisfy dramatic needs. From Herodotus it seems probable that Darius himself hankered after the subjugation of Greece, while Xerxes at the outset was inclined to leave her in peace.

One or two characteristic features are worth note. The genius of Aeschylus was very bold; it was a daring thing to bring up a ghost from the dead, for the supernatural appeal does not succeed except when it is treated with proper insight; yet even Aeschylus' genius has not quite succeeded in filling his canvas, the last scenes being distinctly poor in comparison with the splendour of the main theme. On the other hand a notable advance in dramatic power has been made. The main actors are becoming human; their wills are beginning to operate. Tragedy is based on a conflict of some sort; here the wilful spirit of youth is portrayed as defying the forces of justice and righteousness; it is insolence which brings Xerxes to ruin. The substantial creed of Aeschylus is contained in Darius' speech; as the poet progresses in dramatic cunning we shall find that he constantly finds his sources of tragic inspiration in the acts of the sinners who defy the will of the gods.

*The Seven against Thebes* was performed in 472. It was one of a trilogy, a series of three plays dealing with the misfortunes of Oedipus' race. After the death of Oedipus his sons Polyneices and Eteocles quarrelled for the sovereignty of Thebes. Polyneices, expelled and banished by his younger brother, assembled an army of chosen warriors to attack his native land. Eteocles opens the play with a speech which encourages the citizens to defend their town. A messenger hurries in telling how he left the besiegers casting lots to decide which of the seven gates of Thebes each should attack. Eteocles prays that the curse of his father may not destroy the town and leaves to arrange the defences. In his absence the Chorus of

virgins sing a wild prayer to the gods to save them. Hearing this, the King returns to administer a vigorous reproof; he declares that their frenzied supplications fill the city with terrors, discouraging the fighting men. He demands from them obedience, the mother of salvation; if at last they are to perish, they cannot escape the inevitable. His masterful spirit at last cows them into a better frame of mind; this scene presents to us one of the most manly characters in Aeschylus' work.

After a choral ode a piece of intense tragic horror follows. The messenger tells the names of the champions who are to assault the gates. As he names them and the boastful or impious mottoes on their shields, the King names the Theban champions who are to quell their pride in the fear of the gods. Five of the insolent attackers are mentioned, then the only righteous one of the invading force, Amphiaraus the seer; he it was who rebuked the violence of Tydeus, the evil genius among the besiegers, and openly reviled Polyneices for attacking his own native land. He had prophesied his own death before the city, yet resolved to meet his fate nobly; on his shield alone was no device, for he wished to be, not to seem, a good man. The pathos of the impending ruin of a great character through evil associations is heightened by the terror of what follows. Only one gate remains without an assailant, the gate Eteocles is to defend; it is to be attacked by the King's own brother, Polyneices. Filled with horror, the Chorus begs him send another to that gate, for "there can be no old age to the pollution of kindred bloodshed". Recognising that his father's curse is working itself out, he departs to kill and be killed by his own brother, for "when the gods send evil none can avoid it".

In an interval the Chorus reflect on their King's impending doom. His father's curse strikes them with dread; Oedipus himself was born of a father Laius who, though warned thrice by Apollo that if he died without issue he would save his land, listened to the counsels of friends and in imprudence begat his own destroyer. Their song is interrupted by a messenger who announces that they have prospered at six gates, but at the seventh the two brothers have slain each other. This news inspires another song in which the joy of deliverance gradually yields to pity for an unhappy house, cursed and blighted,

the glory of Oedipus serving but to make more acute the shame of his latter end and the triumph of the ruin he invoked on his sons. The agony of this scene is intensified by the entry of Ismene and Antigone, Oedipus' daughters, the latter mourning for Polyneices, the former for Eteocles. The climax is reached when a herald announces a decree made by the senate and people. Eteocles, their King who defended the land, was to be buried with all honours, but Polyneices was to lie unburied. Calmly and with great dignity Antigone informs the herald that if nobody else buries her brother, she will. A warning threat fails to move her. The play closes with a double note of terror at the doom of Polyneices and pity for the death of a brave King.

Further progress in dramatic art has been made in this play. One of the main sources of the pathos of human life is the operation of what seems to us to be mere blind chance. Just as the casual dropping of Desdemona's handkerchief gave Iago his opportunity, so the casual allotting of the seven gates brings the two brothers into conflict. But behind it was the working of an inherited curse; yet Aeschylus is careful to point out that the curse need never have existed at all but for the wilfulness of Laius; he was the origin of all the mischief, obstinately refusing to listen to a warning thrice given him by Apollo. Another secret of dramatic excellence has been discovered by the poet, that of contrast. Two brothers and two sisters are balanced in pairs against one another. The weaker sister Ismene laments the stronger brother, while the more unfortunate Polyneices is championed by the more firmly drawn sister. Equally admirable is the contrast between the righteous Amphiaraus and his godless companions. The character of each of these is a masterpiece. War, horror, kindred bloodshed, with a promise of further agonies to arise from Antigone's resolve are the elements which Aeschylus has fused together in this vivid play.

"There was war in Heaven" between the new gods and the old. The *Prometheus Bound* contains the story of the proud tyranny of Zeus, the latest ruler of the gods. Hephaestus, the god of fire, opens a conversation with Force and Violence who are pinning Prometheus with chains of adamant to the rocks of Caucasus. Hephaestus performs his task with reluctance and in pity for the victim, the deep-

counselling son of right-minded Law. Yet the command of Zeus his master is urgent, overriding the claims of kindred blood. Force and Violence, full of hatred, hold down the god who has stolen fire, Hephaestus' right, and given it to men. They bid the Fire-God make the chains fast and drive the wedge through Prometheus' body. When the work is done they leave him with the taunt:

“Now steal the rights of the gods and give them to the creatures of the day; what can mortals do to relieve thy agonies? The gods wrongly call thee a far-seeing counsellor, who thyself lackest a counsellor to save thee from thy present lot.”

Abandoned of all, Prometheus breaks out into a wild appeal to earth, air, the myriad laughter of the sea, the founts and streams to witness his humiliation; but soon he reflects that he had foreseen his agony and must bear it as best he can, for the might of Necessity is not to be fought against. A sound of lightly moving pinions strikes his ears; sympathisers have come to visit him; they are the Chorus, the daughters of Ocean, who have heard the sound of the riveted chains and hurried forth in their winged car. Awestruck, they come to see how Zeus is smiting down the mighty gods of old. It would be difficult to imagine a more natural and touching motive for the entry of a Chorus.

In the dialogue that follows the tragic appeal to pity is quickly blended with a different interest. By a superb stroke of art Aeschylus excites the audience to an intense curiosity. Though apparently subdued, Prometheus has the certainty of ultimate triumph over his foe; he alone has secret knowledge of something which will one day hurl Zeus from his throne; the time will come when the new president of Heaven will hurry to him in anxious desire for reconciliation; when ruin threatens him he will forsake his pride and beg Prometheus to save him. But no words will prevail on the sufferer till he is released from his bonds and receives ample satisfaction for his maltreatment. The Chorus bids him tell the whole history of the quarrel. To them he unfolds the story of Zeus' ingratitude. There was a discord among the older gods, some wishing to depose Cronos and make Zeus their King. Warned by his mother, Prometheus knew that only counsel could avail in the struggle, not violence. When he failed to persuade the Titans to use cunning, he

joined Zeus who with his aid hurled his foes down to Tartarus. Securing the sovereignty, Zeus distributed honours to his supporters, but was anxious to wipe out the human race and create a new stock. Prometheus resisted him, giving mortals fire the creator of many arts and ridding them of the dread of death. This act brought him into conflict with Zeus. He invites the Chorus to step down from their car and hear the rest of his story. At this point Ocean enters, one of the older gods. He offers to act as a mediator with Zeus, but Prometheus warns him to keep out of the conflict; he has witnessed the sorrows of Atlas, his own brother, and of Typhos, pinned down under Etna, and desires to bring trouble upon no other god; he must bear his agonies alone till the time of deliverance is ripe. Ocean departing, Prometheus continues his story. He gave men writing and knowledge of astronomy, taught them to tame the wild beasts, invented the ship, created medicine, divination and metallurgy. Yet for all this, his art is weaker far than Necessity, whereof the controllers are Fate and the unforgetting Furies. Terror-struck at his sufferings, the Chorus point out how utterly his goodness has been wasted in helping the race of mortals who cannot save him. He warns them that a time would come when Zeus should be no longer King; when they ask for more knowledge, he turns them to other thoughts, bidding them hide the secret as much as possible. Their interest is drawn away to another of Zeus' victims, who at this moment rushes on the scene; it is Io, cajoled and abandoned by Zeus, plagued and tormented by the dread unsleeping gadfly sent by Zeus' consort Hera. She relates her story to the wondering Chorus, and then Prometheus tells her the long tale of misery and wandering that await her as she passes from the Caucasus to Egypt, where she is promised deliverance from her tormentor.

The play now moves to its awful climax. The sight of Io stirs Prometheus to prophesy more clearly the end in store for Zeus. There would be born one to discover a terror far greater than the thunderbolt, and smite Zeus and his brother Poseidon into utter slavery. On hearing this Zeus sends from heaven his messenger Hermes to demand fuller knowledge of this new monarch. Disdaining his threats, Prometheus mocks the new gods and defies their ruler to do his worst. Hermes then delivers his warning. Prometheus would be overwhelmed with the terrors of thunder and

lightning, while the red eagle would tear out his heart unceasingly till one should arise to inherit his agonies, descending to the depths of Tartarus. He advises the Chorus to depart from the rebel, lest they too should share in the vengeance. They remain faithful to Prometheus, ready to suffer with him; then descend the thunderings and lightnings, the mountains rock, the winds roar, and the sky is confounded with sea; the dread agony has begun.

Once more the bold originality of Aeschylus displays itself. Here is a theme unique in Greek literature. The strife between the two races of gods opens out a vista of the world ages before man was created. It will provide a solution to a very difficult problem which will confront us in a later play. The conflict between two stubborn wills is the source of a sublime tragedy in which our sympathies are with the sufferer; Zeus, who punishes Prometheus for “unjustly” helping mortals, himself falls below the level of human morality; he is tyrannous, ungrateful and revengeful — in short, he displays all the wrong-headedness of a new ruler. No doubt in the sequel these defects would have disappeared; experience would have induced a kindlier temper and the sense of an impending doom would have made it essential for him to relent in order to learn the great secret about his successor.

Pathos is repeatedly appealed to in the play. Hephaestus is one of the kindest figures in Greek tragedy; the noble-hearted young goddesses cannot fail to hold our affection. They are the most human Chorus in all drama; their entry is admirable; in the sequel we should have found them still near Prometheus after his cycle of tortures. But the subject-matter is calculated to win the admiration of all humanity; it is the persecution of him to whom on Greek principles mankind owes all that it is of value in its civilisation. We cannot help thinking of another God, racked and tormented and nailed to a cross of shame to save the race He loved. The very power and majesty of Aeschylus’ work has made it difficult for successors to imitate him; few can hope to equal his sublime grandeur; Shelley attempted it in his *Prometheus Unbound*, but his Prometheus becomes abstract Humanity, ceasing to be a character, while his play is really a mere poem celebrating the inevitable victory of man over the evils of his environment and picturing the return of an age of happiness.



Nearly all the characters in Greek tragedy were the heroes of well-known popular legends. In abandoning the well-trodden circle Aeschylus has here ensured an undying freshness for his work — it is novel, free and unconventional; more than that, it is dignified.

The slightest error of taste would have degraded it to the level of a comedy; throughout it maintains a uniform tone of loftiness and sincerity. The language is easy but powerful, the art with which the story is told is consummate. Finally, it is one of the few pieces in the literature of the world which are truly sublime; it ranks with Job and Dante. The great purpose of creation, the struggles of beings of terrific power, the majesty of gods, the whole universe sighing and lamenting for the agonies of a deity of wondrous foresight, saving others but not himself — such is the theme of this mighty and affecting play.

In 458 Aeschylus wrote the one trilogy which is extant. It describes the murder of Agamemnon, the revenge of Orestes and his purification from blood-guiltiness. It will be necessary to trace the history of Agamemnon's family before we can understand these plays. His great-grandfather was Tantalus, who betrayed the secrets of the gods and was subjected to unending torture in Hades. Pelops, his son, begat two sons, Atreus and Thyestes. The former killed Thyestes' son, invited the father to a banquet and served up his own son's body for him to eat. The sons of Atreus were Agamemnon and Menelaus, who married respectively Clytemnestra and Helen, daughters of Zeus and Leda, both evil women; the son of Thyestes was Aegisthus, a deadly foe of his cousins who had banished him. The "inherited curse" then had developed itself in this unhappy stock and it did not fail to ruin it.

When Helen abandoned Menelaus and went to Troy with Paris, Agamemnon led a great armament to recover the adulteress. The fleet was wind-bound at Aulis, because the Greeks had offended Artemis. Chalcas the seer informed Agamemnon that it would be impossible for him to reach Troy unless he offered his eldest daughter Iphigeneia to Artemis. Torn by patriotism and fatherly affection, Agamemnon resorted to a stratagem to bring his daughter to the sacrifice. He sent a messenger to Clytemnestra saying he wished to marry their child to Achilles. When the mother and

daughter arrived at Aulis they learned the bitter truth. Iphigeneia was indeed sacrificed, but Artemis spirited her away to the country now called Crimea, there to serve as her priestess. Believing that her daughter was dead, Clytemnestra returned to Argos to plot destruction for her husband, forming an illicit union with his foe Aegisthus, nursing her revenge during the ten years of the siege.

The *Agamemnon*, the first play of the trilogy, opens in a romantic setting. It is night. A watchman is on the wall of Argos, stationed there by the Queen. For ten years he had waited for the signal of the beacon-fire to be lit at Nauplia, the port of Argos, to announce the fall of Troy. At last the expected signal is given. He hurries to tell the news to the Queen, a woman with the resolution of a man; in his absence the Chorus of Argive Elders enter the stage, singing one of the finest odes to be found in any language. It likens Agamemnon and his brother to two avenging spirits sent to punish the sinner. The Chorus are past military age, and are come to learn from Clytemnestra why there is sacrifice throughout all Argos. They remember the woes at the beginning of the campaign, how Chalcas prophesied that in time Troy would be taken, yet hinted darkly of some blinding curse of Heaven hanging over the Greeks, his burden being

“Sing woe, sing woe, but let the good prevail.”

“Yea, the law of Zeus is, wisdom by suffering, for thus soberness of

thought comes to those who wish not for it. First men are emboldened

by ill-counselling foolish frenzy which begins their troubles; even

as Agamemnon, through sin against Artemis, was compelled to slay his

daughter to save his armament. Her cries for a father’s mercy, her

unuttered appeals to her slayers — these he disregarded. What is to

come of it, no man knows; yet it is useless to lament the issue before

it comes, as come it will, clear as the light of day.”

Clytemnestra enters, the sternest woman figure in all literature. She reminds the Chorus that she is no child and is not known to have a slumbering wit. When they enquire how she has learned so quickly of the capture of Troy, she describes with great brilliance the long chain of beacon fires she has caused to be made, stretching from Ida in Troyland to Argos. She imagines the wretched fate of the conquered and the joy of the victors, rid for ever of their watchings beneath the open sky. Striking the same ominous note as Chalcas did, she continues:

“If they reverence the Gods of Troy and their shrines, they shall not

be caught even as they have taken the city. May no lust of plundering

fall upon the army, for it needs a safe return home. Yet even if the

army sins not against the gods, the anger of the slain may awake,

though no new ills arise. But let the right prevail, for all to see it clearly.”

This speech inspires the Chorus to sing another solemn ode. Too much prosperity leads to godlessness; Paris carried away Helen in pride and infatuation, stealing the light of Menelaus’ eyes, leaving him only the torturing memories of her beauty which visited him in his dreams. But there is a spirit of discontent in every city of Greece; all had sent their young men to Troy in the glory of life, and in return they had a handful of ashes, asking why their sons should fall in murderous strife for another man’s wife. At night the dark dread haunts Argos that the gods care not for men who shed much blood, who succeed by injustice, who are well spoken of overmuch. Often these are smitten full in the face by the thunderbolt; and perhaps this beacon message is mere imagining or a lie sent from heaven.

Hearing this the Queen comes forth to prove the truth of her story. A herald at that moment advances to confirm it, for Troy has been sacked.

“Altars and shrines have been demolished and all the seed of land

destroyed. Thus is Agamemnon the happiest man of mortals,  
most

worthy of honour, for Paris and his city cannot say that their  
crime was greater than its punishment.”

Immediately after learning this story, Clytemnestra makes the first  
of a number of speeches charged with a dreadful double meaning.

“When the first news came, I shouted for joy, but now I shall  
hear

the story from the King himself. And I will use all diligence to  
give my lord the best of all possible welcomes. Bid him come  
with

speed. May he find in the house a wife as faithful as he left her!

I know of no wanton pleasure with another man more than I  
know how

to dye a sword.”

The Chorus understand well the hidden force of this sinister  
speech and bid the messenger speak of Menelaus, the other beloved  
King of the land. In reply he tells how a dreadful storm sent by the  
angry gods descended upon the Greek fleet. In it fire and water, those  
ancient foes, forsook their feud, conspiring to destroy the unhappy  
armament. Whether Menelaus was alive or not was uncertain; if he  
lived, it was only by the will of Zeus who desired to save the royal  
house. The Chorus who look at things with a deeper glance than the  
herald, hear his story with a growing uneasiness.

“Helen, the cause of the war, at first was a spirit of calm to Troy,  
but at the latter end she was their bane, the evil angel of ruin.

For one act of violence begets many others like it, until  
righteousness can no longer dwell within the sinner.”

They touch a more joyous chord of welcome and loyalty when at  
last they see the actual arrival of Agamemnon himself.

The King enters the stage accompanied by Cassandra, the  
prophetic daughter of Priam, thus giving visible proof of his  
contempt for Apollo, the Trojan protector and inspirer of the  
prophetess. He has heard the Chorus’ welcome and promises to  
search out the false friends and administer healing medicine to the  
city. Clytemnestra replies in a second speech of double significance.

“The Argive Elders well know how dearly she loves her lord

and the

impatience of her life while he was at Troy. Often stories came of

his wounds; were they all true, he would have more scars than a net

has holes. Orestes their son has been sent away, lest he should be

the victim of some popular uprising in the King's absence. Her fount

of tears is dried up, not a drop being left."

After some words of extravagant flattery, she bids her waiting women lay down purple carpets on which Justice may bring him to a home which he never hoped to see. Agamemnon coldly deprecates her long speech; the honour she suggests is one for the gods alone; his fame will speak loud enough without gaudy trappings, for a wise heart is Heaven's greatest gift. But the Queen, not to be denied, overcomes his scruples. Giving orders that Cassandra is to be well treated, he passes over the purple carpets, led by Clytemnestra who avows that she would have given many purple carpets to get him home alive. Thus arrogating to himself the honours of a god, he proceeds within the palace, while she lingers behind for one brief moment to pray openly to Zeus to fulfil her prayers and to bring his will to its appointed end. Thoroughly alarmed, the Chorus give free utterance to the vague forebodings which shake them, the song of the avenging Furies which cries within their hearts.

"Human prosperity often strikes a sunken rock; bloodshed calls to

Heaven for vengeance; yet there is comfort, for one destiny may override another, and good may yet come to pass."

These pious hopes are broken by the entry of the Queen who summons Cassandra within: when the captive prophetess answers her not a word, Clytemnestra declares she has no time to waste outside the palace: already there stands at the altar the ox ready for sacrifice, a joy she never looked to have; if Cassandra will not obey, she must be taught to foam out her spirit in blood.

In the marvellous scene which follows Aeschylus reaches the pinnacle of tragic power. Cassandra advances to the palace, but starts

back in horror as a series of visions of growing vividness comes before her eyes. These find utterance in language of blended sanity and madness, creating a terror whose very vagueness increases its intensity. First she sees Atreus' cruel murder of his brother's children; then follows the sight of Clytemnestra's treacherous smile and of Agamemnon in the bath, hand after hand reaching at him; quickly she sees the net cast about him, the murderess' blow. In a flash she foresees her own end and breaks out into a wild lament over the ruin of her native city. Her words work up the Chorus into a state of confused dread and foreboding; they can neither understand nor yet disbelieve. When their mental confusion is at its height, relief comes in a prophecy of the greatest clearness, no longer couched in riddling terms. The palace is peopled by a band of kindred Furies, who have drunk their fill of human blood and cannot be cast out; they sit there singing the story of the origin of its ruin, loathing the murder of the innocent children. Agamemnon himself would soon pay the penalty, but his son would come to avenge him. Foretelling her own death, she hurls away the badges of her office, the sceptre and oracular chaplets, things which have brought her nothing but ridicule. She prays for a peaceful end without a struggle; comparing human life to a shadow when it is fortunate and to a picture wiped out by a sponge when it is hapless, she moves in calmly to her fate.

There is a momentary interval of reflection, then Agamemnon's dying voice is heard as he is stricken twice. Frantic with horror, the Chorus prepare to rush within but are checked by the Queen, who throws open the door and stands glorying in the triumph of self-confessed murder. Her real character is revealed in her speech.

"This feud was not unpremeditated; rather, it proceeds from an ancient quarrel, matured by time. Here I stand where I smote him,

over my handiwork. So I contrived it, I freely confess, that he could neither escape his fate nor defend himself. I cast over him the endless net, and I smote him twice — in two groans he gave up

the ghost — adding a third in grateful thanksgiving to the King of

the dead in the nether world. As he fell he gasped out his spirit,

and breathing a swift stream of gore he smote me with a drop of murderous dew, while I rejoiced even as does the cornfield under

the Heavensent shimmering moisture when it brings the ears to the

birth. Ye Argive Elders, rejoice if ye can, but I exult. If it were fitting to pour thank-offerings for any death, 'twere just, nay, more than just, to offer such for him, so mighty was the bowl of curses he filled up in his home, then came and drank them up himself

to the dregs.”

To their solemn warning that she would herself be cut off, banished and hated, she replies:

“He slew my child, my dearest birth-pang, to charm the Thracian

winds. In the name of the perfect justice I have exacted for my daughter, in the name of Ruin and Vengeance, to whom I have sacrificed him, my hopes cannot tread the halls of fear so long as Aegisthus is true to me. There he lies, seducer of this woman, darling of many a Chryseis in Troyland. As for this captive prophetess, this babbler of oracles, she sat on the ship's bench by his side and both have fared as they deserved. He died as ye see;

but she sang her swan-song of death and lies beside him she loved,

bringing me a sweet relish for the luxury of my own love.”

A little later she denies her very humanity.

“Call me not his spouse; rather the ancient dread haunting evil genius of this house has taken a woman's shape and punished him,

a full-grown man in vengeance for little children.”

Burial he should have, but without any dirges from his people.

“Let Iphigeneia, his daughter, as is most fitting, meet her father at the swift-conveying passage of woe, throw her arms about him and

kiss him welcome.”

The last scene of this splendid drama brings forward the poltroon

Aegisthus who had skulked behind in the background till the deed was done. He enters to air his ancient grievance, reminding the Chorus how his father was outraged by Atreus, how he himself was a banished man, yet found his arm long enough to smite the King from far away. In contempt for the coward the Elders prepare to offer him battle; they appeal to Orestes to avenge the murder. The quarrel was stopped by Clytemnestra, who had had enough of bloodshed and was content to leave things as they were, if the gods consented thereto.

Before the sustained power of this masterpiece criticism is nearly dumb. The conception of the inherited curse is by now familiar to us; familiar too is the teaching that sacrilege brings its own punishment, that human pride may be flattered into assuming the privilege of a deity. These were enough to cause Agamemnon's undoing. But it is the part played by Clytemnestra which fixes the dramatic interest. She is inspired by a lust for vengeance, yet, had she known the truth that her daughter was not dead but a priestess, she would have had no pretext for the murder. This ignorance of essentials which originates some human action is called Irony; it was put to dramatic uses for the first time in European literature by Aeschylus. The horrible tragedy it may cause is clear enough in the *Agamemnon*; its power is terrible and its value as a dramatic source is inestimable. There is another and a far more subtle form of Irony, in which a character uses riddling speech interpreted by another actor in a sense different from the truth as it is known to the spectators; this too can be used in such a manner as to charge human speech with a sinister double meaning which bodes ruin under the mask of words of innocence. Few dramatic personages have used this device so effectively as Clytemnestra, certainly none with a more fiendish intent. Again, in this play the Chorus is employed with amazing skill; their vague uneasiness takes more and more definitely the shape of actual terror in every ode; this terror is raised to its height in the masterly Cassandra scene — it is then abated a little, perhaps it is just beginning to disappear, for nobody believed Cassandra, when the blow falls. This integral connection between the Chorus and the main action is difficult to maintain; that it exists in the *Agamemnon* is evidence of a constructive genius of the highest order.

The *Choephoroi* (Libation-bearers), the second play of the trilogy,



opens with the entry of Orestes. He has just laid a lock of hair on his father's tomb and sees a band of maidens approaching, among them Electra, his sister. He retires with Pylades his faithful friend to listen to their conversation. The Chorus tell how in consequence of a dream of Clytemnestra they have been sent to offer libations to the dead, to appease their anger and resentment against the murderers. They give utterance to a wild hopeless song, full of a presentiment of disaster coming on successful wickedness enthroned in power. They are captives from Troy, obliged to look on the deeds of Aegisthus, whether just or unjust, yet they weep for the purposeless agonies of Agamemnon's house. When asked by Electra what prayers she should offer to her dead father, they bid her pray for some avenging god or mortal to requite the murderers. Returning to them from the tomb, she tells them of a strange occurrence; a lock of hair has been laid on the grave, and there are two sets of footprints on the ground, one of which corresponds with her own. Orestes then comes forward to reveal himself; as a proof of his identity, he bids her consider the garments which she wove with her own hands; urging her to restrain her joy lest she betray his arrival, he tells how Apollo has commanded him to avenge his father's death, threatening him with sickness, frenzy, nightly terrors, excommunication and a dishonoured death if he refuses.

In a long choral dialogue the actors tell of Clytemnestra's insolent treatment of the dead King; she had buried him without funeral rites or mourning, with no subjects to follow the corpse; she even mangled his body and thrust Electra out of the palace; thus she filled the cup of her iniquity. The Chorus remind Orestes of his duty to act, but first he inquires why oblations have been offered; on learning that they are the result of Clytemnestra's dreaming that she suckled a serpent that stung her, and that she hopes to appease the angry dead, he interprets the dream of himself. He then unfolds his plot. He and Pylades will imitate a Phocian dialect and will seek out and slay Aegisthus. An ode which succeeds recounts the legends of evil women, closing with the declaration that Justice is firmly seated in the world, that Fate prepares a sword for a murderer and a Fury punishes him with it.

Approaching the palace Orestes summons the Queen and tells her

that a stranger called Strophius bade him bring to Argos the news that Orestes is dead. Clytemnestra commands her servants within the house to welcome him and sends out her son's old nurse Cilissa to take the news to Aegisthus. The nurse stops to speak to the Chorus in the very language of grief for the boy she had reared, like Constance in *King John*. The Chorus advise her to summon Aegisthus alone without his bodyguard, for Orestes is not yet dead; when she departs they pray that the end may be speedily accomplished and the royal house cleansed of its curse. Aegisthus crosses the stage into the palace to meet a hasty end; seeing the deed, a servant rushes out to call Clytemnestra, while Orestes bursts out from the house and faces his mother. For a moment his resolution wavers; Pylades reminds him of Apollo's anger if he fails. To his mother's plea that Destiny abetted her deed he replies that Destiny intends her death likewise; before he thrusts her into the palace she warns him of the avenging Furies she will send to persecute him. She then passes to her doom.

After the Chorus have sung an ode of triumph Orestes shows the bodies of the two who loved in sin while alive and were not separated in death. He then displays the net which Clytemnestra threw around her husband's body and the robe in which she caught his feet; he holds up the garment through which Aegisthus' dagger ran. But in that very moment the cloud of more agonies to come descends upon the hapless family. In obedience to Apollo's command he takes the suppliant's branch and chaplet, and prepares to hasten to Delphi, a wanderer cut off from his native land. The dreadful shapes of the avenging Furies close in upon him: the fancies of incipient madness thicken on his mind: he is hounded out, his only hope of rest being Apollo's sacred shrine. The play ends with a note of hopelessness, of calamity without end.

After the *Agamemnon* this play reads weak indeed. Yet it displays two marked characteristics. It is full of vigorous action; the plot is quickly conceived and quickly consummated; the business is soon over. Further, Aeschylus has discovered yet another source of tragic power, the conflict of duties. Orestes has to choose between obedience to Apollo and reverence for his mother. That these duties are incompatible is clear; whichever he performed, punishment was bound to follow. It is in this enforced choice between two evils that

the pathos of life is often to be found; that Aeschylus should have so faithfully depicted it is a great contribution to the growth of drama.

The concluding play, the *Eumenides*, calls for a briefer description. It opens with one of the most awe-inspiring scenes which the imagination of man has conceived. The priestess of Delphi finds a man sitting as a suppliant at the central point of the earth, his hands dripping with blood, a sword and an olive branch in his hand. Round him is slumbering a troop of dreadful forms, beings from darkness, the avengers. When the scene is disclosed, Apollo himself is seen standing at Orestes' side. He urges Hermes to convey the youth with all speed to Athens where he is to clasp the ancient image of Athena. Immediately the ghost of Clytemnestra arises; waking the sleeping forms, she bids them fly after their victim. They arise and confront Apollo, a younger deity, whom they reproach for protecting one who should be abandoned to them. Apollo replies with a charge that they are prejudiced in favour of Clytemnestra, whom, though a murderess, they had never tormented.

The scene rapidly changes to Athens, where Orestes calls upon Athena; confident in the privilege of their ancient office the Chorus awaits the issue. The goddess appears and consents to try the case, the Council of the Areopagus acting as a jury. Apollo first defends his action in saving Orestes, asserting that he obeys the will of Zeus. The main question is, which of the two parents is more to be had in honour?

Athena herself had no mother; the female is merely the nurse of the child, the father being the true generative source. The Chorus points out that the sin of slaying a husband is not the same as that of murdering a mother, for the one implies kinship, while the other does not. Athena advises the Court to judge without fear or favour. When the votes are counted, it is found that they are exactly even. The goddess casts her vote for Orestes, who is thus saved and restored.

The Chorus threaten that ruin and sterility shall visit Athena's city; they are elder gods, daughters of night, and are overridden by younger deities. But Athena by the power of her persuasion offers them a full share in all the honours and wealth of Attica if they will consent to take up their abode in it. They shall be revered by countless generations and will gain new dignities such as they could

not have otherwise obtained. Little by little their resentment is overcome; they are conducted to their new home to change their name and become the kindly goddesses of the land.

The boldness of Aeschylus is most evident in this play. Not content with raising a ghost as he had done in the *Persae*, he actually shows upon a public stage the two gods whom the Athenians regarded as the special objects of their worship. More than this, he has brought to the light the dark powers of the underworld in all their terrors; it is said that at the sight of them some of the women in the audience were taken with the pangs of premature birth. The introduction of these supernatural figures was the most vivid means at Aeschylus' disposal for bringing home to the minds of his contemporaries the seriousness of the dramatic issue. It will be remembered that the *Prometheus* was the last echo of the contest between two races of gods. The same strain of thought has made the poet represent the struggle in the mind of Orestes as a trial between the primeval gods and the newer stock; the result was the same, the older and perhaps more terrifying deities are beaten, being compelled to change their names and their character to suit the gentler spirit which a religion takes to itself as it develops. At any rate, such is Aeschylus' solution of the eternal question, "What atonement can be made for bloodshed and how can it be secured?" The problem is of the greatest interest; it may be that there is no real answer for it, but it is at least worth while to examine the attempts which have been made to solve it.

Before we begin to attempt an estimate of Aeschylus it is well to face the reasons which make Greek drama seem a thing foreign to us. We are at times aware that it is great, but we cannot help asking, "Is it real?" Modern it certainly is not. In the first place, the Chorus was all-important to the Greeks, but is non-existent with us. To them drama was something more than action, it was music and dancing as well. Yet as time went on, the Greeks themselves found the Chorus more and more difficult to manage and it was discarded as a feature of the main plot. Only in a very few instances could a play be constructed in such a manner as to allow the Chorus any real influence on the story. Aeschylus' skill in this branch of his art is really extraordinary; the Chorus does take a part, and a vital part too,

in the play. Again, the number of Greek actors was limited, whereas in a modern play their number is just as great as suits playwright's convenience or his capacity. The impression then of a Greek play is that it is a somewhat thin performance compared with the vivacity and complexity of the great Elizabethans. The plot, where it exists, seems very narrow in Attic drama; it could hardly be otherwise in a society which was content with a repeated discussion of a rather close cycle of heroic legends. Yet here, too, we might note how Aeschylus trod out of the narrow circumscribed round, notably in the *Prometheus* and the *Persoe*. Lastly, the Greek play is short when compared with a full-bodied five-act tragedy. It must be remembered, however, that very often these plays are only a third part of the real subject dealt with by the playwright.

All Greek tragedy is liable to these criticisms; it is not fair to judge a process just beginning by the standards of an art which thinks itself full-blown after many centuries of history. Considering the meagre resources available for Aeschylus — the masks used by Greek actors made it impossible for any of them to win a reputation or to add to the fame of a play — we ought to admire the marvellous success he achieved. His defects are clear enough; his teaching is a little archaic, his plots are sometimes weak or not fully worked out, his tendency is to description instead of vigorous action, he has a superabundance of choric matter. Sometimes it is said that the doctrine of an inherited curse on which much of his work is written is false; let it be remembered that week by week a commandment is read in our churches which speaks of visiting the sins of the fathers upon the third and fourth generation of them that hate God; all that is needed to make Aeschylus' doctrine "real" in the sense of "modern" is to substitute the nineteenth-century equivalent Heredity. That he has touched on a genuine source of drama will be evident to readers of Ibsen's *Ghosts*. More serious is the objection that his work is not dramatic at all; the actors are not really human beings acting as such, for their wills and their deeds are under the control of Destiny. What then shall we say of this from Hamlet: —

"There's a divinity that shapes our ends,  
Rough-hew them as we will?"

In this matter we are on the threshold of one of our insoluble

problems — the freedom of the will. An answer to this real fault in Aeschylus will be found in the subsequent history of the Attic drama attempted in the next two chapters. Suffice it to say that, whether the will is free or not, we act as if it were, and that is enough to represent (as Aeschylus has done) human beings acting on a stage as we ourselves would do in similar circumstances, for the discussions about Destiny are very often to be found in the mouths not of the characters, but of the Chorus, who are onlookers.

The positive excellences of Aeschylus are numerous enough to make us thankful that he has survived. His style is that of the great sublime creators in art, Dante, Michaelangelo, Marlowe; it has many a "mighty line". His subjects are the Earth, the Heavens, the things under the Earth; more, he reveals a period of unsuspected antiquity, the present order of gods being young and somewhat inexperienced. He carries us back to Creation and shows us the primeval deities, Earth, Night, Necessity, Fate, powers simply beyond the knowledge of ordinary thoughtless men. His characters are cast in a mighty mould; he taps the deepest tragic springs; he teaches that all is not well when we prosper. The thoughtless, light-hearted, somewhat shallow mind which thinks it can speak, think, and act without having to render an account needs the somewhat stern tonic of these seven dramas; it may be chastened into some sobriety and learn to be a little less flippant and irreverent.

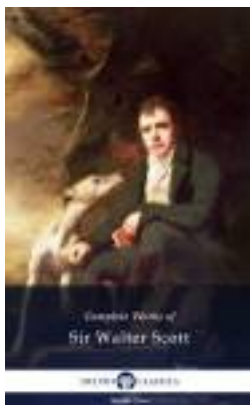
Aeschylus' influence is rather of the unseen kind. His genius is of a lofty type which is not often imitated. Demanding righteousness, justice, piety, and humility, he belongs to the class of Hebrew prophets who saw God and did not die.

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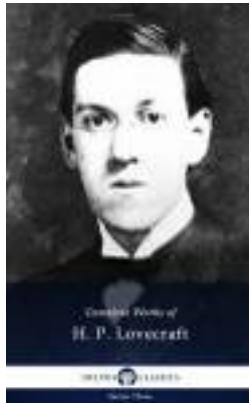


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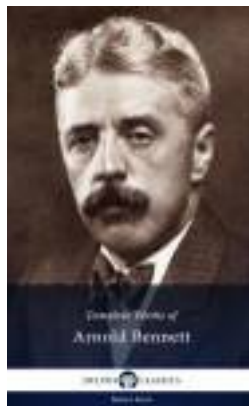
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Kate Chopin  
Katherine Mansfield  
L. M. Montgomery  
Laurence Sterne  
Mary Shelley  
Sheridan Le Fanu  
Washington Irving



## Series Four

Arnold Bennett  
Arthur Machen  
Beatrix Potter  
Bret Harte  
Captain Frederick Marryat  
Charles Kingsley  
Charles Reade  
G. A. Henty  
Edgar Rice Burroughs  
Edgar Wallace  
E. M. Forster  
E. Nesbit  
George Meredith  
Harriet Beecher Stowe

Jerome K. Jerome  
John Ruskin  
Maria Edgeworth  
M. E. Braddon  
Miguel de Cervantes  
M. R. James  
R. M. Ballantyne  
Robert E. Howard  
Samuel Johnson  
Stendhal  
Stephen Crane  
Zane Grey



## Series Five

Algernon Blackwood  
Anatole France  
Baumont and Fletcher  
Charles Darwin  
Edward Bulwer-Lytton  
Edward Gibbon  
E. F. Benson  
Frances Hodgson Burnett  
Friedrich Nietzsche  
George Bernard Shaw  
George MacDonald  
Hilaire Belloc  
John Bunyan  
John Webster  
Margaret Oliphant  
Maxim Gorky  
Oliver Goldsmith  
Radclyffe Hall  
Robert W. Chambers

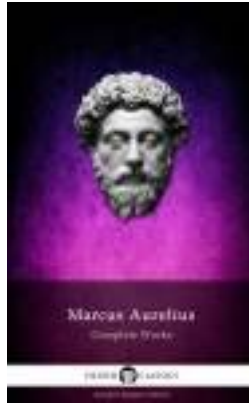
Samuel Butler  
Samuel Richardson  
Sir Thomas Malory  
Thomas Carlyle  
William Harrison Ainsworth  
William Dean Howells  
William Morris



## Series Six

Anthony Hope  
Aphra Behn  
Arthur Morrison  
Baroness Emma Orczy  
Captain Mayne Reid  
Charlotte M. Yonge  
Charlotte Perkins Gilman  
E. W. Hornung  
Ellen Wood  
Frances Burney  
Frank Norris  
Frank R. Stockton  
Hall Caine  
Horace Walpole  
One Thousand and One Nights  
R. Austin Freeman  
Rafael Sabatini  
Saki  
Samuel Pepys  
Sir Issac Newton  
Stanley J. Weyman

Thomas De Quincey  
Thomas Middleton  
Voltaire  
William Hazlitt  
William Hope Hodgson



## Ancient Classics

Aeschylus  
Ammianus Marcellinus  
Apollodorus  
Apuleius  
Apollonius of Rhodes  
Aristophanes  
Aristotle  
Arrian  
Bede  
Cassius Dio  
Catullus  
Cicero  
Demosthenes  
Diodorus Siculus  
Diogenes Laërtius  
Euripides  
Frontius  
Herodotus  
Hesiod  
Hippocrates  
Homer  
Horace

Josephus  
Julius Caesar  
Juvenal  
Livy  
Longus  
Lucan  
Lucian  
Lucretius  
Marcus Aurelius  
Martial  
Nonnus  
Ovid  
Pausanias  
Petronius  
Pindar  
Plato  
Pliny the Elder  
Pliny the Younger  
Plotinus  
Plutarch  
Polybius  
Propertius  
Quintus Smyrnaeus  
Sallust  
Sappho  
Seneca the Younger  
Sophocles  
Statius  
Strabo  
Suetonius  
Tacitus  
Terence  
Theocritus  
Thucydides  
Tibullus  
Virgil  
Xenophon



## Delphi Poets Series

A. E. Housman  
Alexander Pope  
Alfred, Lord Tennyson  
Algernon Charles Swinburne  
Andrew Marvell  
Beowulf  
Charlotte Smith  
Christina Rossetti  
D. H Lawrence (poetry)  
Dante Alighieri (English)  
Dante Gabriel Rossetti  
Delphi Poetry Anthology  
Edgar Allan Poe (poetry)  
Edmund Spenser  
Edward Lear  
Edward Thomas  
Edwin Arlington Robinson  
Elizabeth Barrett Browning  
Emily Dickinson  
Ezra Pound  
Friedrich Schiller (English)  
George Herbert  
Gerard Manley Hopkins  
Henry Howard, Earl of Surrey  
Henry Wadsworth Longfellow  
Isaac Rosenberg  
Johan Ludvig Runeberg  
John Clare

John Donne  
John Dryden  
John Keats  
John Milton  
John Wilmot, Earl of Rochester  
Lord Byron  
Ludovico Ariosto  
Luís de Camões  
Matthew Arnold  
Michael Drayton  
Percy Bysshe Shelley  
Ralph Waldo Emerson  
Robert Browning  
Robert Burns  
Robert Frost  
Robert Southey  
Rumi  
Rupert Brooke  
Samuel Taylor Coleridge  
Sir Philip Sidney  
Sir Thomas Wyatt  
Sir Walter Raleigh  
Thomas Chatterton  
Thomas Gray  
Thomas Hardy (poetry)  
Thomas Hood  
T. S. Eliot  
W. B. Yeats  
Walt Whitman  
Wilfred Owen  
William Blake  
William Cowper  
William Wordsworth





## Masters of Art

Caravaggio  
Claude Monet  
Dante Gabriel Rossetti  
Diego Velázquez  
Eugène Delacroix  
Gustav Klimt  
J. M. W. Turner  
Johannes Vermeer  
John Constable  
Leonardo da Vinci  
Michelangelo  
Paul Cézanne  
Paul Klee  
Peter Paul Rubens  
Pierre-Auguste Renoir  
Sandro Botticelli  
Raphael  
Rembrandt van Rijn  
Titian  
Vincent van Gogh  
Wassily Kandinsky

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*Gela, a town in the province of Caltanissetta in the south of Sicily. In 458 BC, Aeschylus returned to Sicily for the last time, visiting Gela where he died in 456 or 455 BC.*



*'The Death of Aeschylus' — a 17th Century engraving. A legend tells that he was killed by a tortoise falling out of the sky, dropped by an eagle, mistaking his bald head for a rock.*